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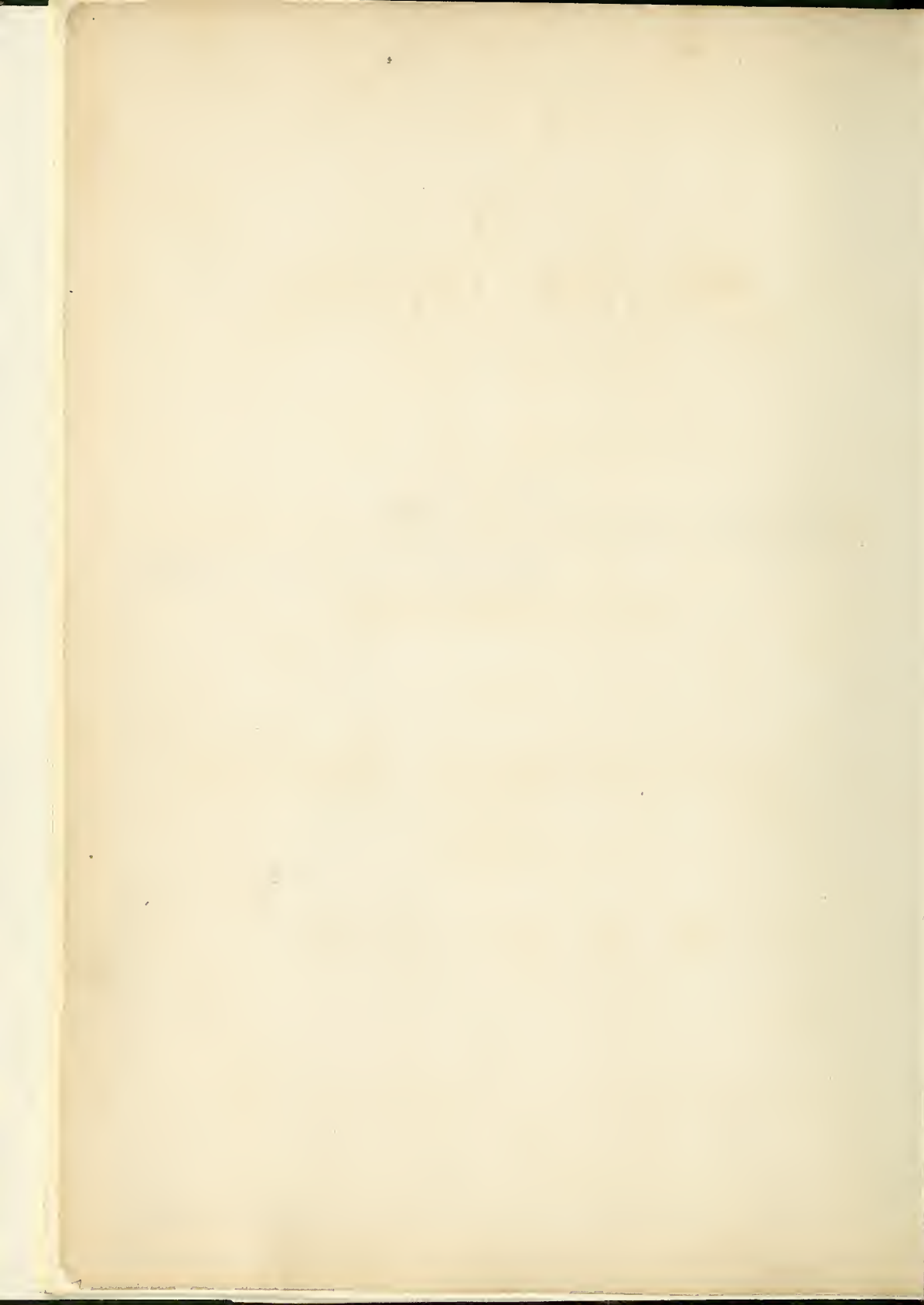






Georgia S. Tupper

6th November 1841.



SECOND EDITION.

Sacred Music,

Consisting of the

TUNES, SANCTUSSES, DOXOLOGIES,

Thanksgivings, &c
Sung in

St. George's Church, Edinburgh.

EDITED BY

R. A. SMITH.

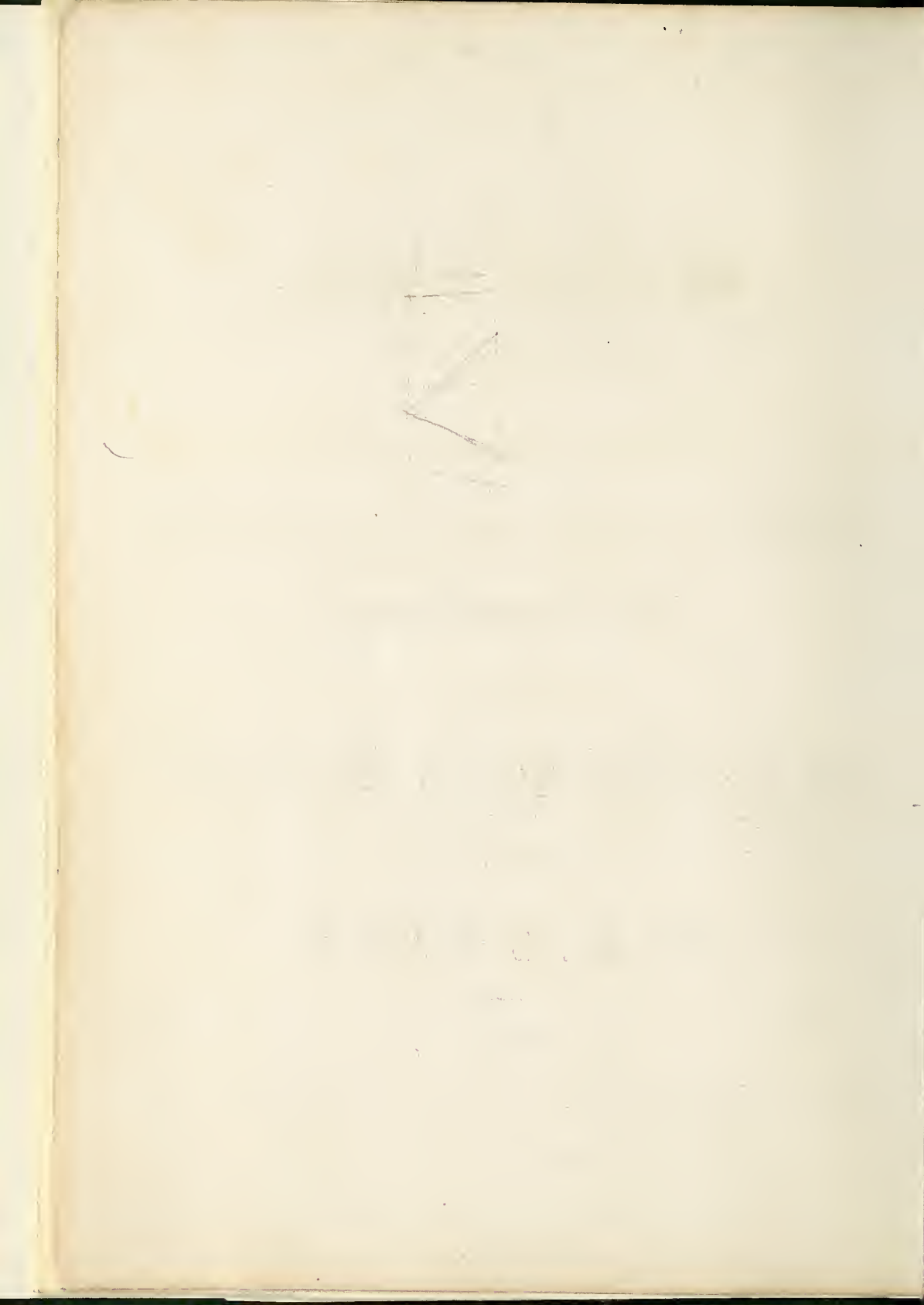
Ent. Stat. Hall.

EDINBURGH.

Price 8/.

Published by ALEXANDER ROBERTSON, at his Music & Musical Instrument Warehouse 59 Princes St.

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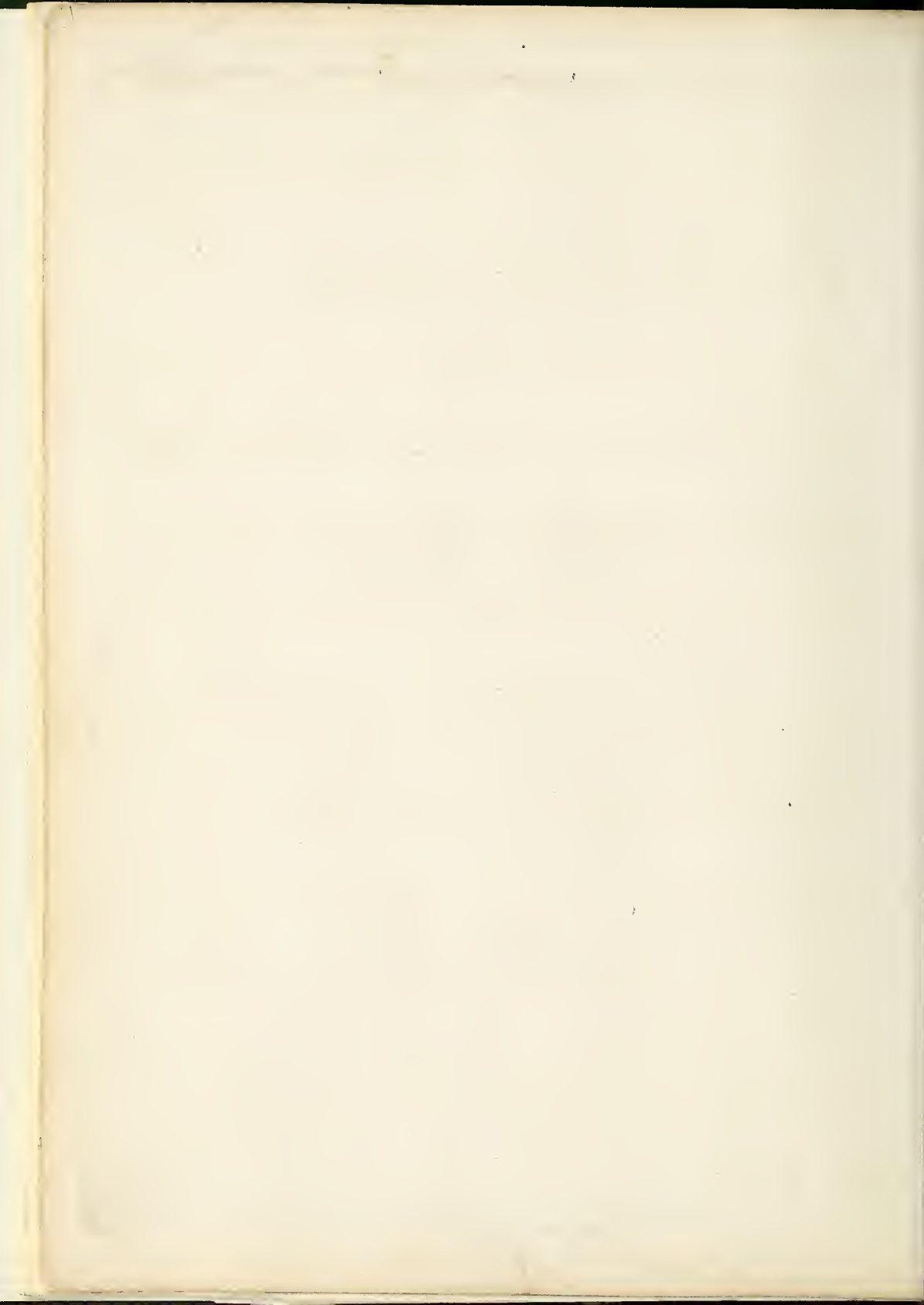


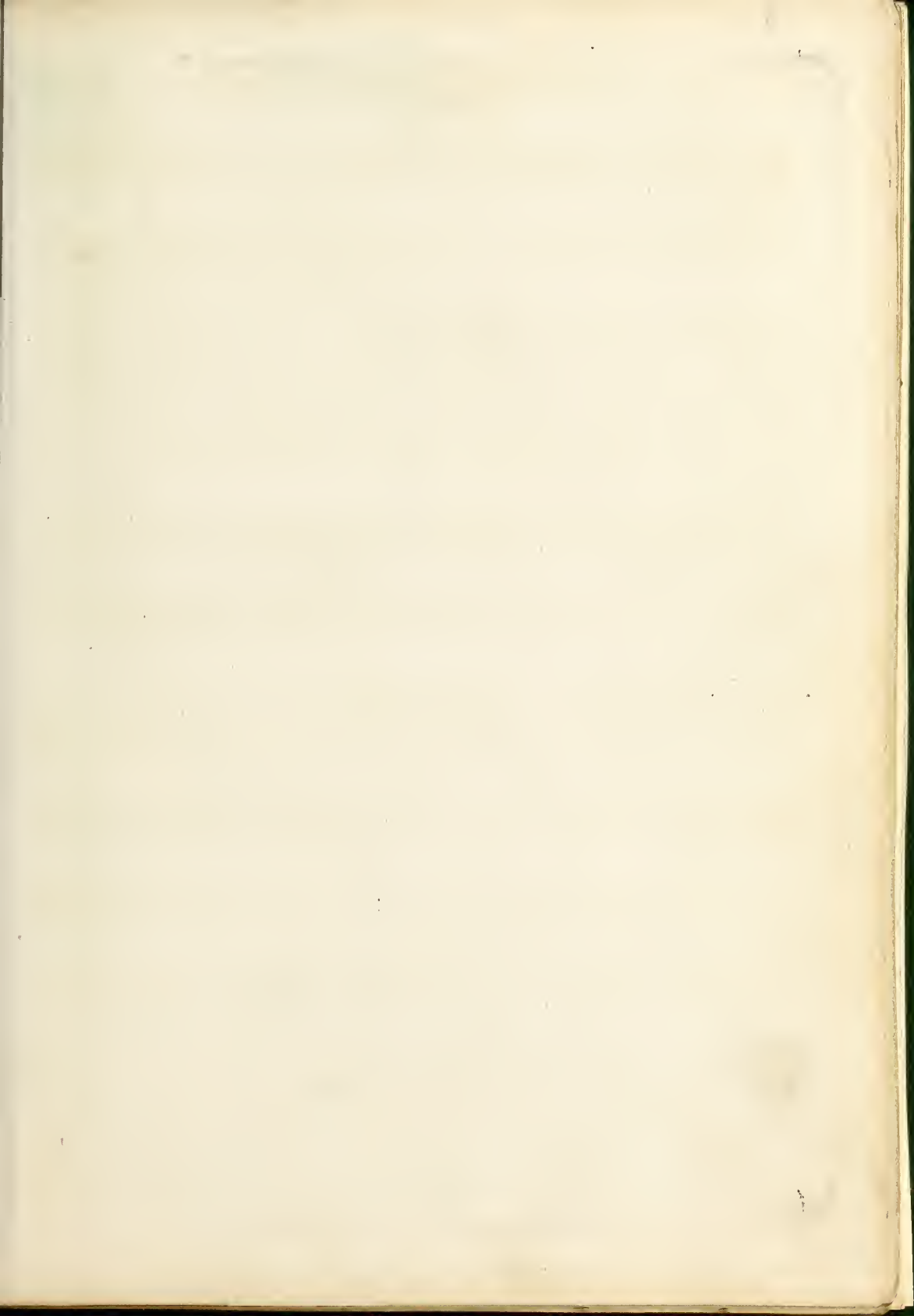
To the Congregation
of
St. George's Church, Edinburgh.
This Work,

Is respectfully inscribed,
by

Their most Obedt. Servt.

R. A. Smith.





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Those pieces marked with an asterisk are Original. The Harmony of the whole has been corrected, when necessary, and in many cases newly composed, expressly for this work.

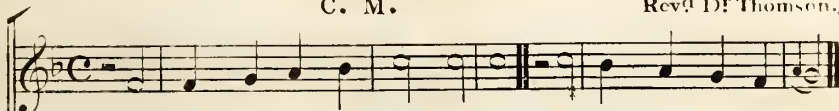
ST. GEORGE'S, EDINBURGH.

1

C. M.

Rev'd Dr Thomson.

Treble
or Principal
Melody.



Ye gates, lift up your heads on high; Ye doors that last for aye,

2d Treble
or Counter
Tenor.

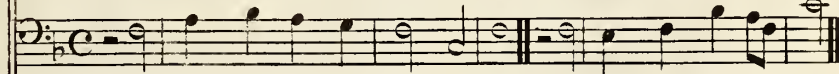


Tenor.

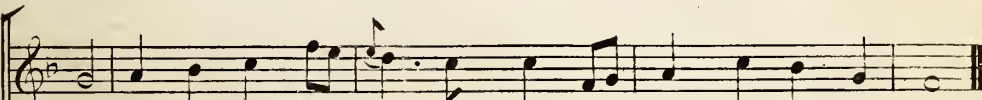


Ye gates, lift up your heads on high; Ye doors that last for aye,

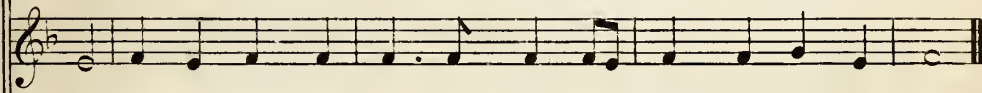
Bass.



Organ or
Piano *Forte*.



Be lift - ed up, that so the King Of glo - ry en - ter may.



Be lift - ed up, that so the King Of glo - ry en - ter may.



The migh - ty Lord is this;

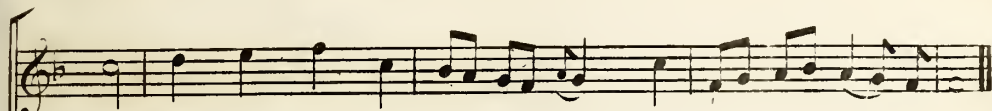
But who of glo - ry is the King? The migh - ty Lord is this;

This system contains two systems of music. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system also has two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves.

Ev'n that same Lord, that great in might, And strong in bat - tle is.

Ev'n that same Lord, that great in might, And strong in bat - tle is.

This system contains two systems of music. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system also has two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves.



Be lift-ed up, that so the King Of glo-ry en-ter may.

Be lift-ed up, that so the King Of glo-ry en-ter may. But

the King of glo - ry? who is this?

who is he that is the King, the King of glo - ry? who is this?

The Lord of hosts, and none but he, The King of glo-ry is.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece ends with a double bar line.

The Lord of hosts, and none but he, The King of glo-ry is.

The Lord of hosts, and none but he, The King of glo-ry is.

A musical score for a piano piece. It features a grand staff with a treble and bass clef. The melody is primarily in the treble clef, consisting of eighth and sixteenth notes, with some triplets. The bass clef provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah,

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah,

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The music is in 4/4 time. The vocal parts sing 'Hal-le-lu-iah' four times, with the piano accompaniment providing harmonic support.

Hal-le-lu-iah, A - - men, A - - men, A - - - men.

Hal-le-lu-iah, A - - men, A - - men, A - - - men.

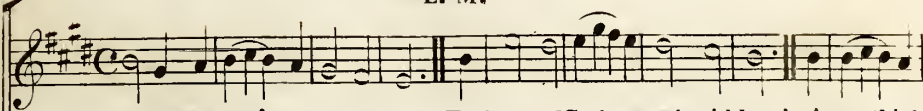
This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The music is in 4/4 time. The vocal parts sing 'Hal-le-lu-iah' followed by 'A - - men' three times, with the piano accompaniment providing harmonic support.

TRANQUILLITY.

L. M.

7

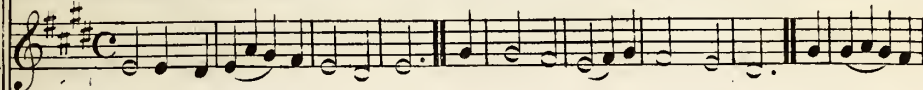
Treb:



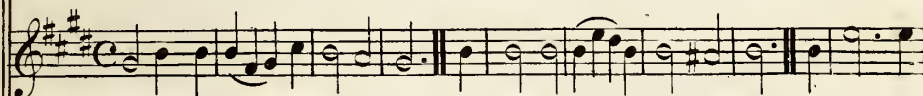
Where high the heav'nly temple stands, The house of God not made with hands, A great high

2d Treb:

or
Co: Ten:

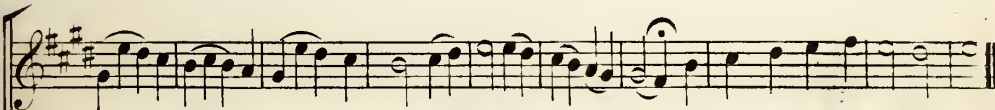
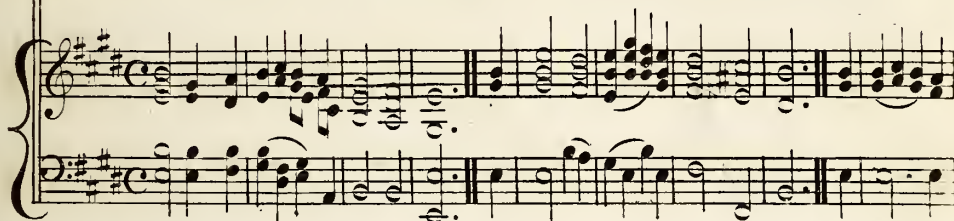
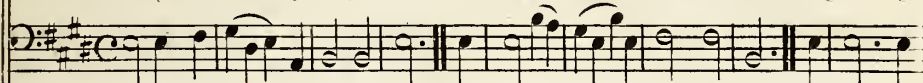


Ten:

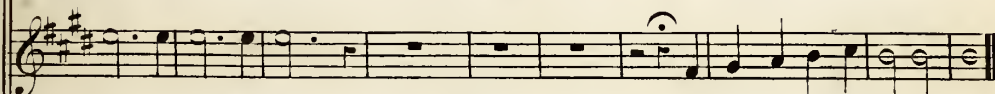
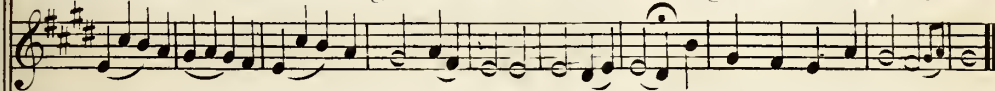


Where high the heav'nly temple stands, The house of God not made with hands, A great high

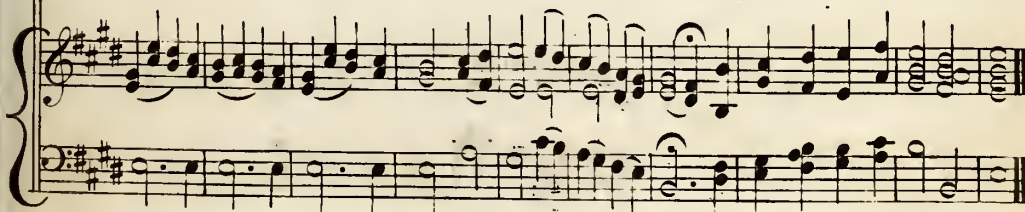
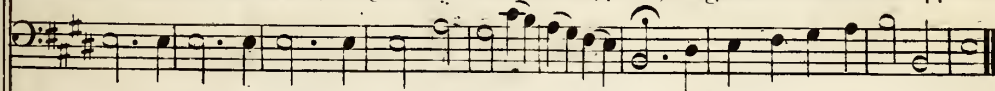
Bass:



priest our nature wears, The guardian of mankind appears, The guardian of mankind appears.



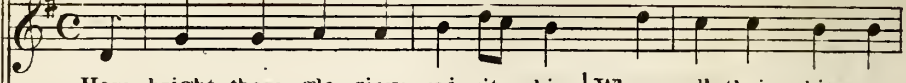
priest our nature wears, The guardian of mankind appears, The guardian of mankind appears.

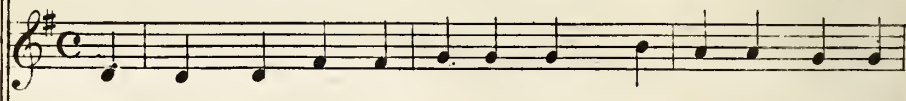


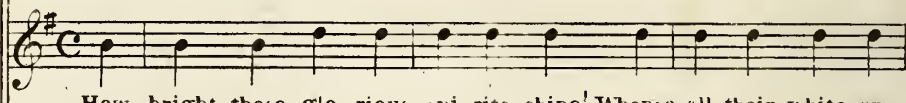
ST ASAPH.

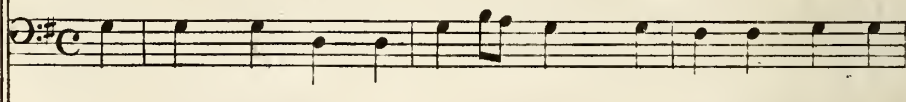
C. M.


Giornivichi.

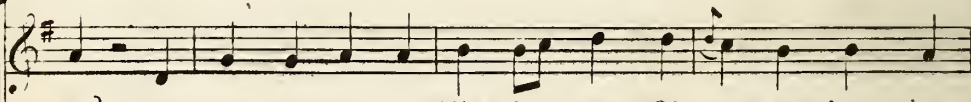
Treb:  How bright these glo-rious spi-rits shine! Whence all their white ar-


2^d Treb:
or
Co: Ten:  How bright these glo-rious spi-rits shine! Whence all their white ar-

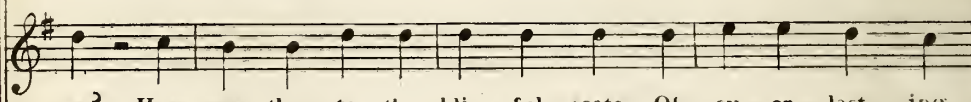
Ten:  How bright these glo-rious spi-rits shine! Whence all their white ar-

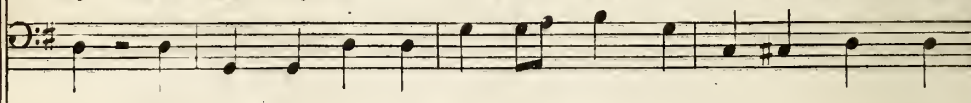
Bass: 




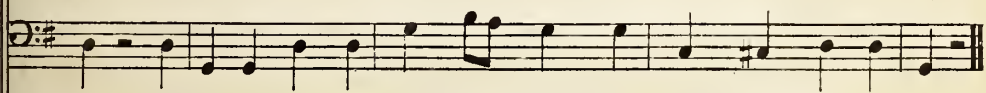
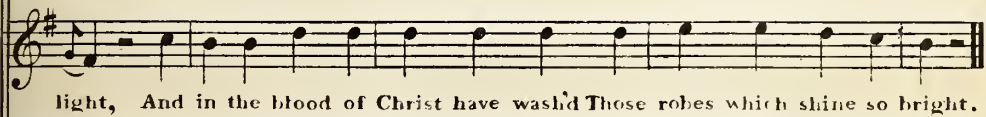
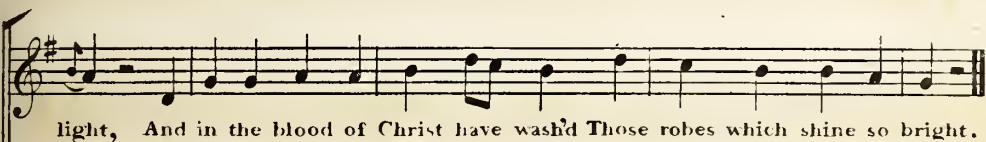
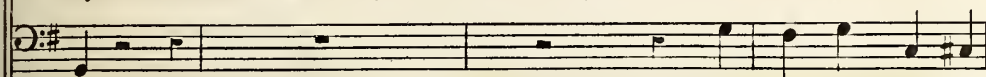
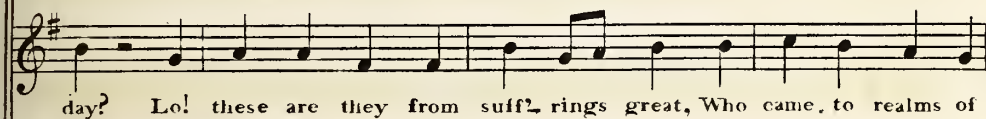
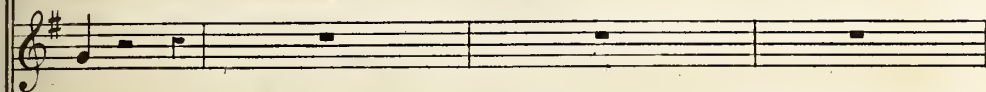
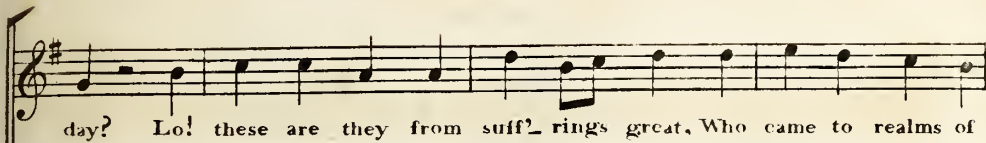
 ray? How came they to the bliss-ful seats Of ev-er-last-ing

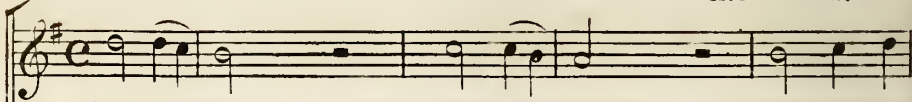
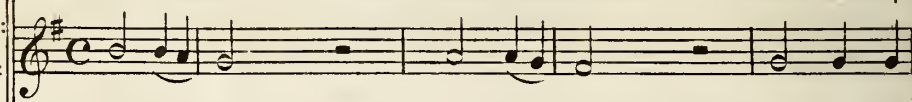
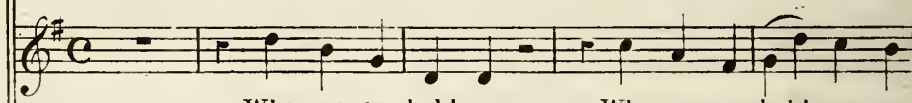


 ray? How came they to the bliss-ful seats Of ev-er-last-ing

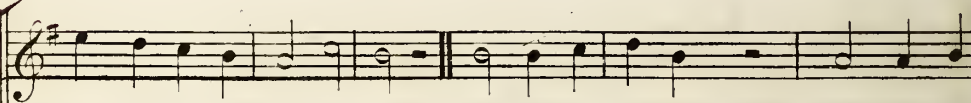
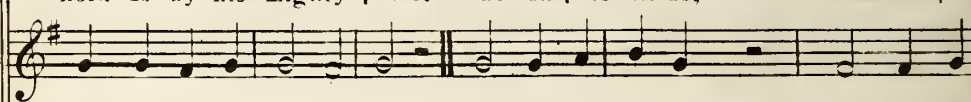
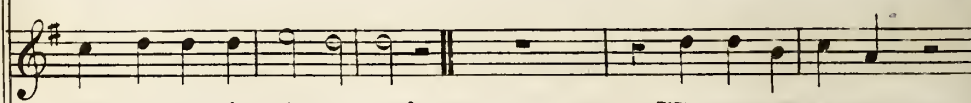
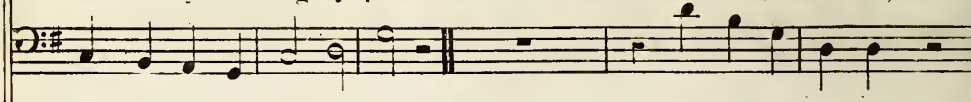
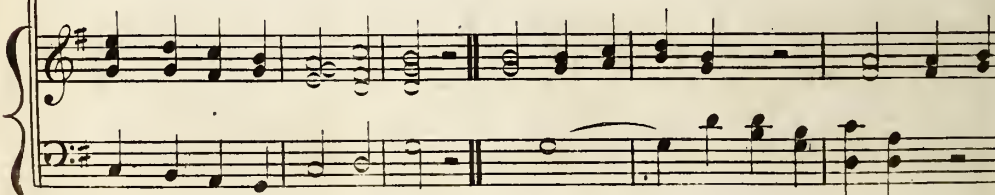
 ray? How came they to the bliss-ful seats Of ev-er-last-ing







Treble:  Now to him Now to him Who can up-
2d Treble:
or
Cello/Tenor: 
Tenn:  Who can up_hold us Who can up_hold us, up-
Bass: 


 hold us by his mighty pow'r. Who can pre-sent us, Who can pre-

 hold us by his mighty pow'r. Who can pre-sent us,



sent us, Who can pre-sent us pure and free from fault, be-

Who can pre-sent us, can pre-sent us pure and free from fault, be-

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#). The first vocal staff has the lyrics "sent us, Who can pre-sent us pure and free from fault, be-". The second vocal staff continues with "Who can pre-sent us, can pre-sent us pure and free from fault, be-". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

fore his pres-ence with ex-ceed-ing joy. To him be glo-ry.

fore his pres-ence with ex-ceed-ing joy. To him be glo-ry,

The second system of the musical score continues the composition. It also consists of four staves (two vocal, two piano). The lyrics "fore his pres-ence with ex-ceed-ing joy. To him be glo-ry." are repeated on both vocal staves. A piano dynamic marking (*P.*) is placed above the first vocal staff. The piano accompaniment includes a repeat sign and a change to a 3/4 time signature. The system concludes with a final piano accompaniment line.

F. *P.* *F.* *MF.*

pow'r, dominion, praise, To him be glo-ry, pow'r, dominion, praise, For ev-er.

pow'r, dominion, praise, To him be glo-ry, pow'r, dominion, praise, For ev-er.

pow'r, dominion, praise,

F. *P.* *F.* *MF.*

F. *Adagio.*

more, For ev-er-more, Hal-le-lu-iah A-men, A-men.

For ev-er-more,

more, For ev-er-more, Hal-le-lu-iah A-men, A-men.

For ev-er-more,

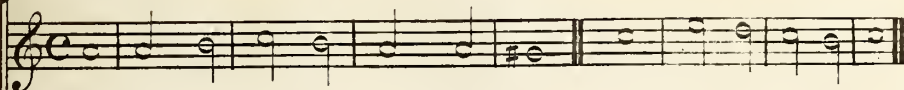
F. *Adagio.*

DUNDEE.

15

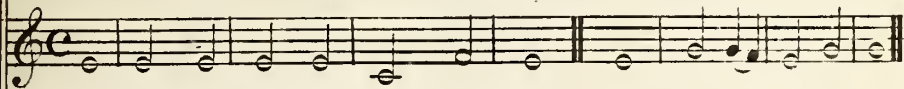
C. M.

Treb:

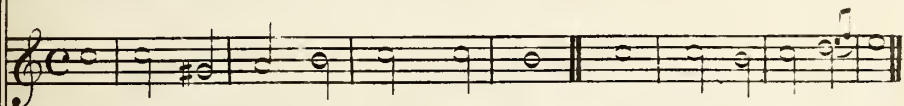


Af-ter thy lov-ing kind-ness, Lord, Have mer-cy up-on me:

2d Treb:
or
Co: Ten:

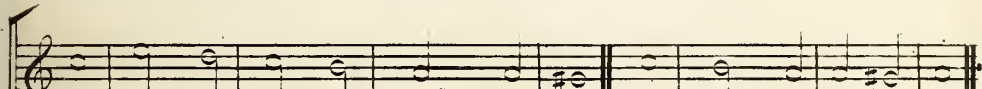


Ten:

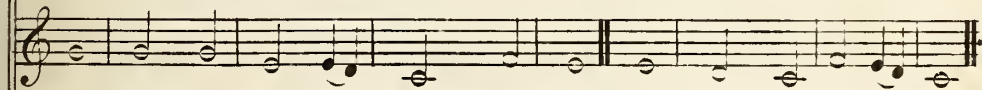


Af-ter thy lov-ing kind-ness, Lord, Have mer-cy up-on me:

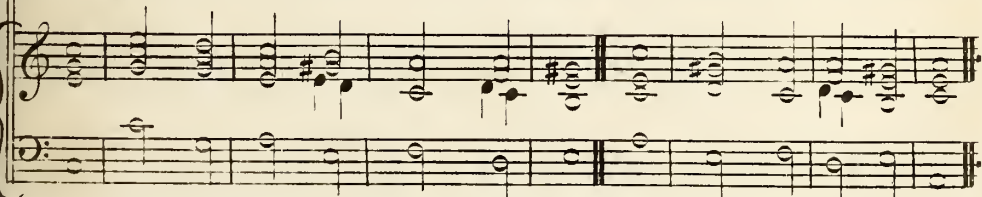
Bass.



For thy com-pass-ion's great, blot out All mine in-i-qui-ty



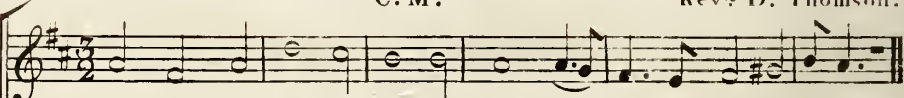
For thy com-pass-ion's great, blot out All mine in-i-qui-ty

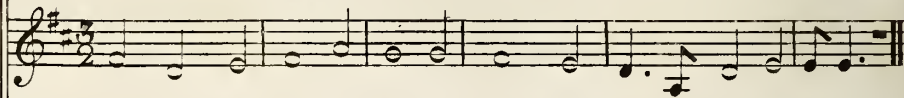


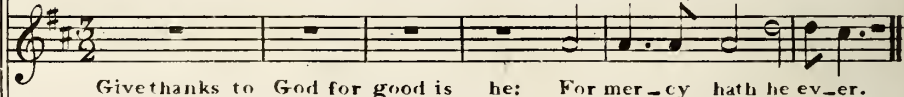
*
GRATITUDE.

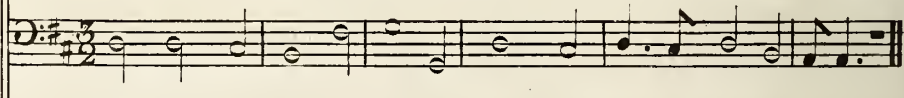
C. M.

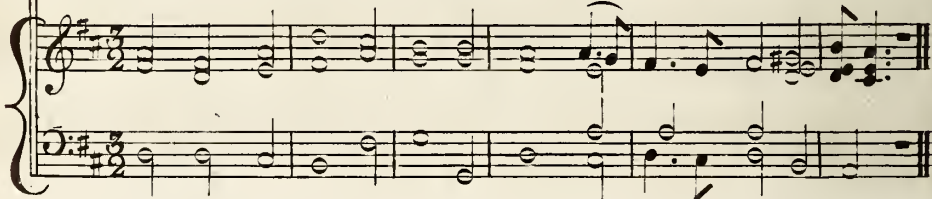
Rev'd D^r Thomson.

Treb: 
 Givethanks to God, for good is he: For mer_cy hath he ev_er.
 In our low state, who on us thought, For he hath mer_cy ev_er.

2^d Treb:
or
Co: Ten: 

Ten: 
 Givethanks to God for good is he: For mer_cy hath he ev_er.
 In our low state who on us thought, For he hath mer_cy ev_er.

Bass: 



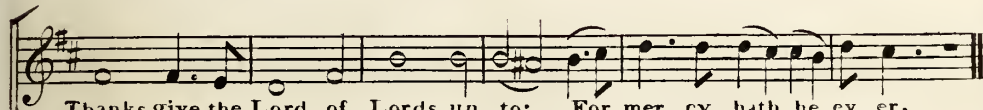

 Thanks to the God of Gods give ye, For his grace fail_eth nev_er.
 And from our foes our free_dom wrought, For his grace fail_eth nev_er.



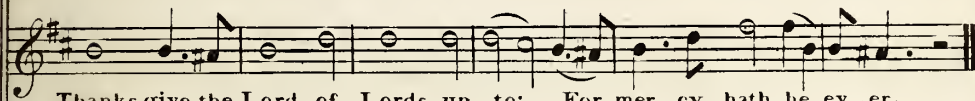
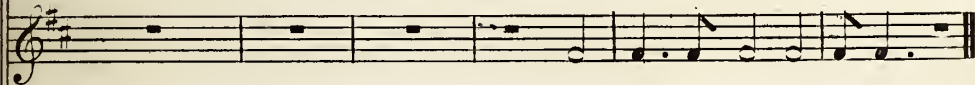

 Thanks to the God of Gods give ye For his grace fail_eth nev_er.
 And from our foes our free_dom wrought, For his grace fail_eth nev_er.



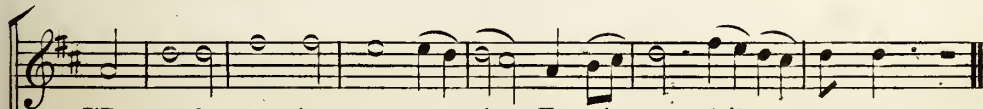
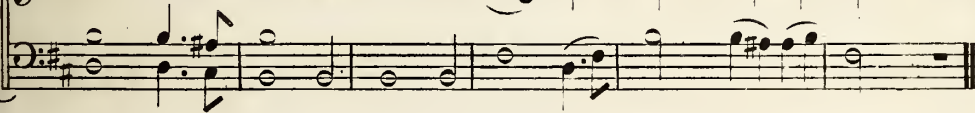
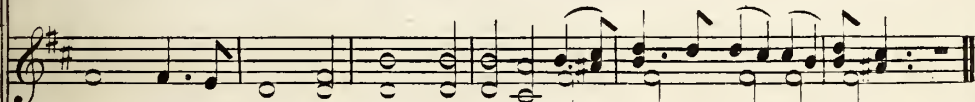
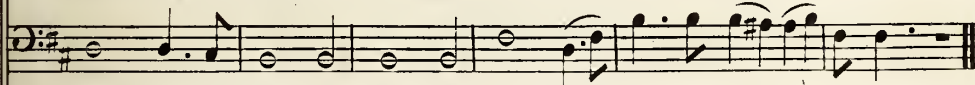




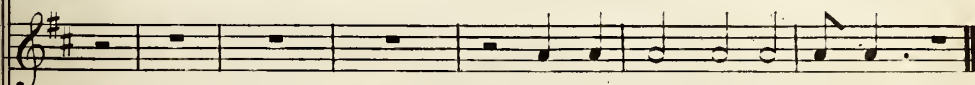
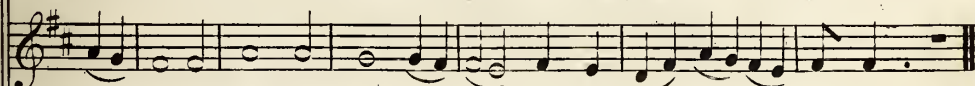
Thanks give the Lord of Lords un-to: For mer-cy hath he ev-er.
Who doth all flesh with food re-lieve, For he hath mer-cy ev-er.



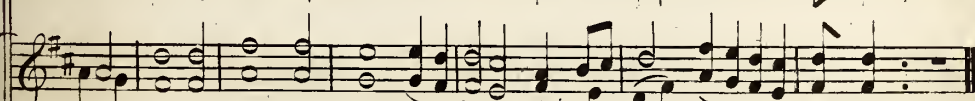
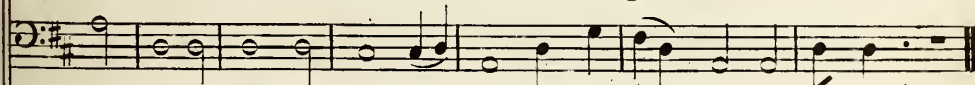
Thanks give the Lord of Lords un-to: For mer-cy hath he ev-er.
Who doth all flesh with food re-lieve, For he hath mer-cy ev-er.



Who on-ly won-ders great can do, For his grace fail-eth nev-er.
Thanks to the God of hea-ven give, For his grace fail-eth nev-er.



Who on-ly won-ders great can do, For his grace fail-eth nev-er.
Thanks to the God of hea-ven give, For his grace fail-eth nev-er.



Hal--le--lu--iah, Hal--le--lu--iah, Hal--le--lu--iah,

Hal--le--lu--iah, Hal--le--lu--iah,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Hal--le--lu--iah, Hal--le--lu--iah, Hal--le--lu--iah,". The second staff is a vocal line in treble clef, currently empty. The third staff is a vocal line in treble clef, containing the lyrics "Hal--le--lu--iah, Hal--le--lu--iah,". The fourth staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Hal--le--lu--iah, Hal--le--lu--iah, A--men, A--men.

Hal--le--lu--iah, Hal--le--lu--iah, A--men, A--men.

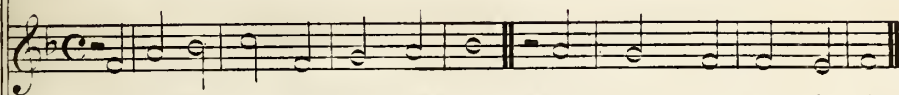
The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with the lyrics "Hal--le--lu--iah, Hal--le--lu--iah, A--men, A--men." and a double bar line. The second staff is a vocal line in treble clef, currently empty. The third staff is a vocal line in treble clef with the lyrics "Hal--le--lu--iah, Hal--le--lu--iah, A--men, A--men." and a double bar line. The fourth staff is a piano accompaniment in bass clef, concluding with a final chord and a double bar line.

FRENCH.

17

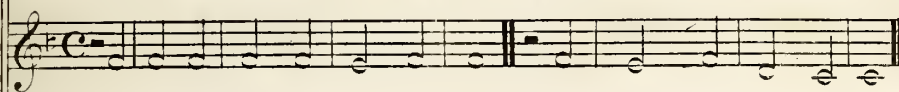
C. M.

Treh:

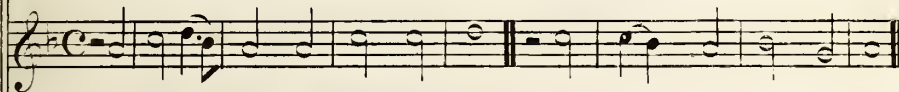


I to the hills will lift mine eyes, From whence doth come mine aid.

2d Treh:
or
10: Ten:

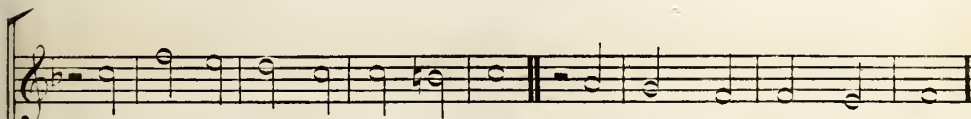
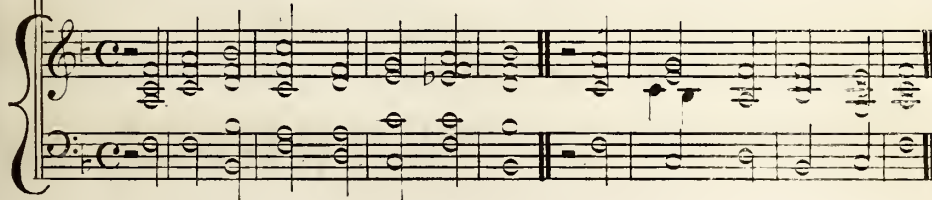
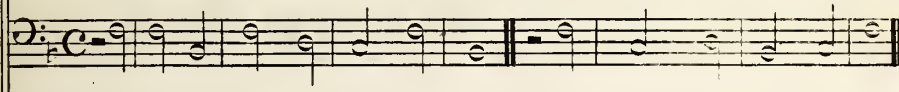


Ten:

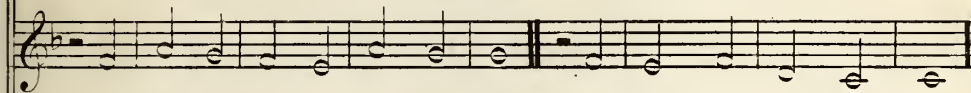


I to the hills will lift mine eyes, From whence doth come mine aid.

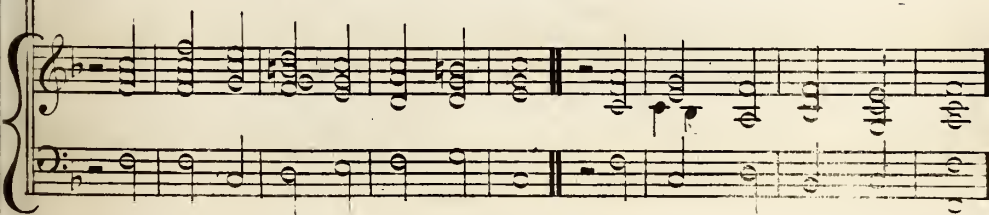
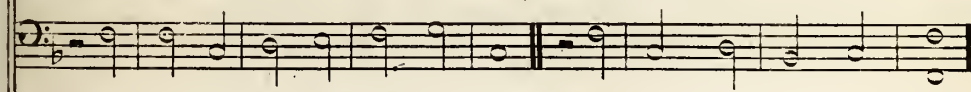
Bass.



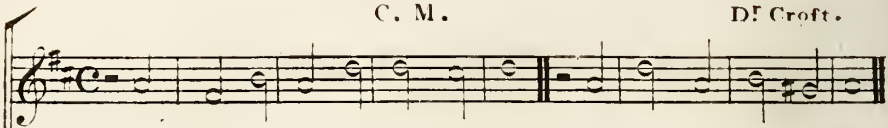
My safe-ty com-eth from the Lord, Who heav'n and earth hath made.



My safe-ty com-eth from the Lord, Who heav'n and earth hath made.



Treb:

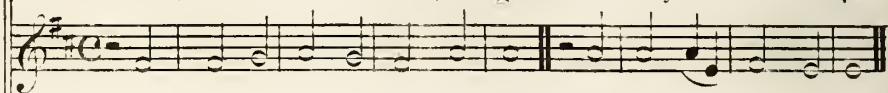


Lord, there is none a-mong the gods That may with thee compare;

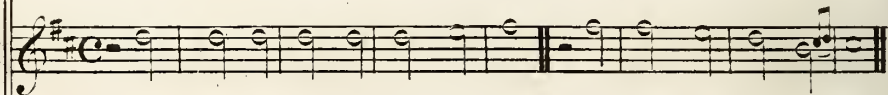
2^d Treb:

or

Cor: Ten:

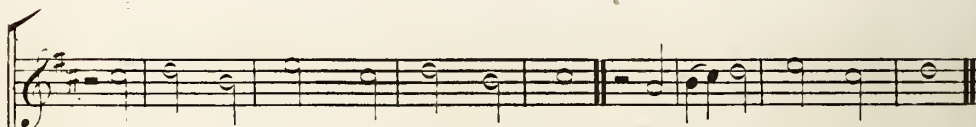
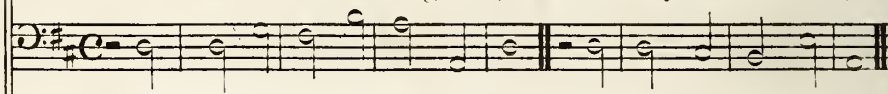


Ten:



Lord, there is none a-mong the gods That may with thee compare;

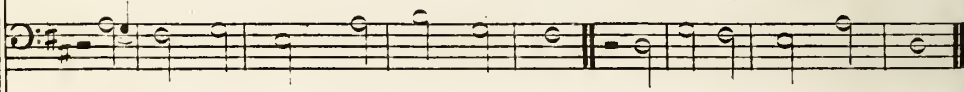
Base:



And like the works that thou hast done, Not a-ny work is there.



And like the works that thou hast done, Not a-ny work is there.



DOXOLOGY.

19

II.

R. A. Smith.

Treble:

2d Treble:
or
Cello: Tenor:

Tenor:

Bass:

P.

Great and mar-vel-ous are thy works, Lord God al-migh-ty.

P.

Great and mar-vel-ous are thy works, Lord God al migh-ty.

P.

F.

Great and marvelous, Great and marvelous, Great and marvelous are thy works.

F.

Great and marvelous, Great and marvelous, Great and marvelous are thy works.

F.

Volti.

P.

Just and

Just and

Just and

Just and true are all thy ways thou King thou King of Saints

P.

F.

true Just and true Just and true are thy

true Just and true Just and true are thy

true Just and true Just and true are thy

true are all thy ways thou King of Saints, Just and true are thy

F.

Adagio.

ways thou King of Saints. Ho-ly, Ho-ly, Thou a-lone art Ho-ly.

Adagio.

ways thou King of Saints. Ho-ly, Ho-ly, Thou a-lone art Ho-ly.

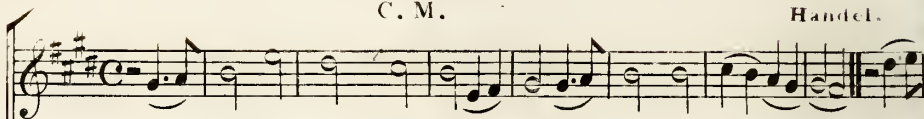
Adagio.

Tempo Primo.

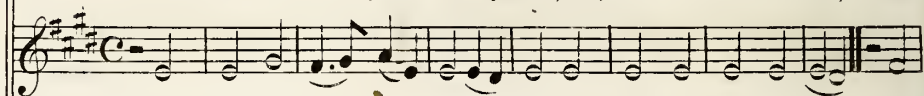
Hal - le - lu - iah, Hal - le - lu - iah, A - men, A - men.

Hal - le - lu - iah, Hal - le - lu - iah, A - men, A - men.

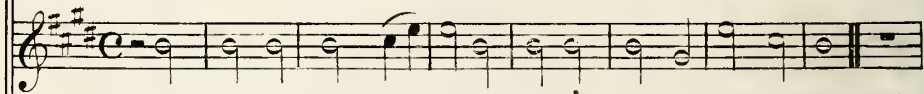
Treb:



Praise God. The Lord praise, O my soul, I'll praise God while I live; While

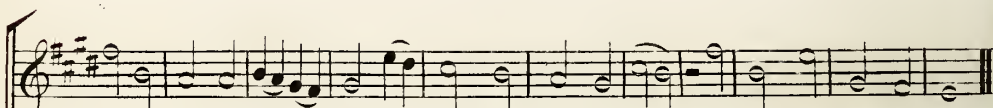
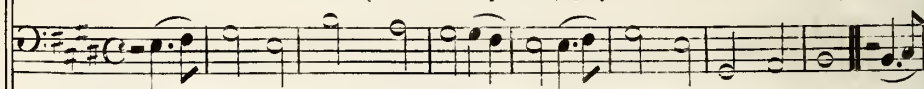
2d Treb:
or
Co: Ten:

Ten:

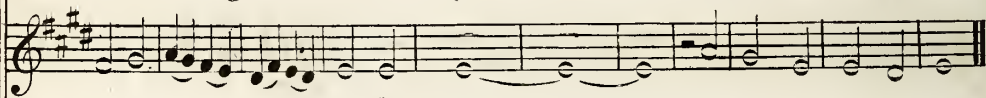


Praise God. The Lord praise, O my soul, I'll praise God while I live; While

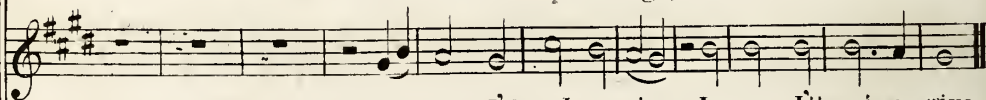
Bass:



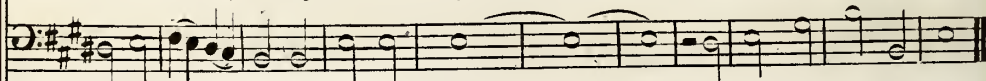
I have being to my God In songs I'll praises give, In songs I'll praises give.



In so - - - - - ngs,



I have being to my God In songs I'll praises give, In songs I'll praises give.



In so - - - - - ngs,



SANCTUS.

23

I.

J. Camidge.

Treb:

Ho-ly, Ho-ly, Ho-ly, Lord God of hosts: Heav'n and earth are

2^d Treb:
or
Co: Ten:

Ten:

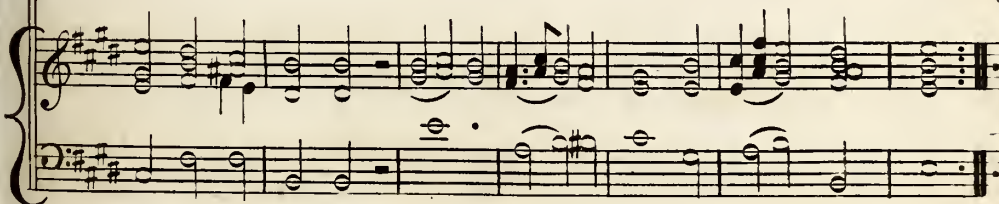
Ho-ly, Ho-ly, Ho-ly, Lord God of hosts: Heav'n and earth are

Bass:



F. full of thy Glo-ry, *F.* Glo-ry be to thee O Lord most high.

full of thy Glo-ry, O Lord most high.



*
H O L Y R O O D.

L. M.

Rev^d D^r Thomson,

L. M. Rev^d D^r Thomson.

Lyrics: As long as life its term ex_tends, Hope's blest do_minion never ends,

1st Treble or Tenor: As long as life its term ex_tends, Hope's blest do_minion never ends,

2nd Treble or Tenor: As long as life its term ex_tends, Hope's blest do_minion never ends,

Bass: As long as life its term ex_tends, Hope's blest do_minion never ends,

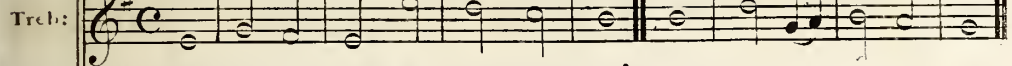
Piano: As long as life its term ex_tends, Hope's blest do_minion never ends,

ST MARY'S.

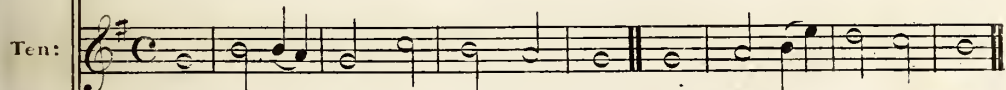
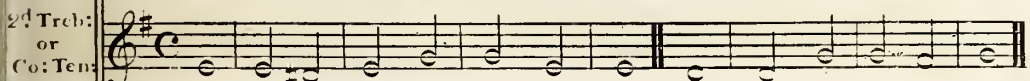
C. M.

25

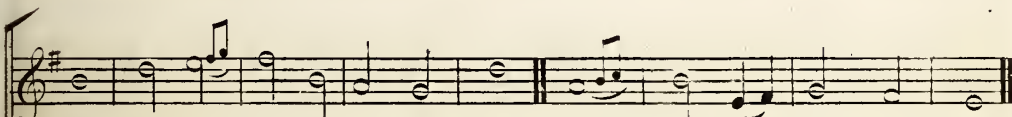
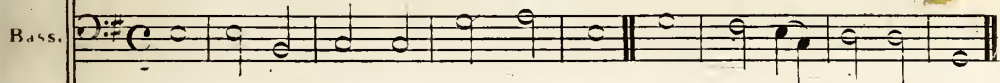
Old German Melody.



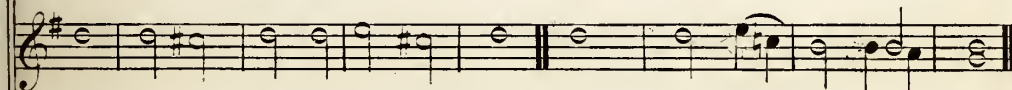
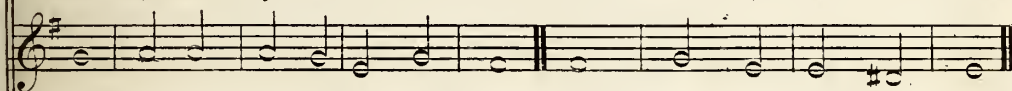
Fair as a beauteous ten - der flow'r A - midst the de - sert grows,



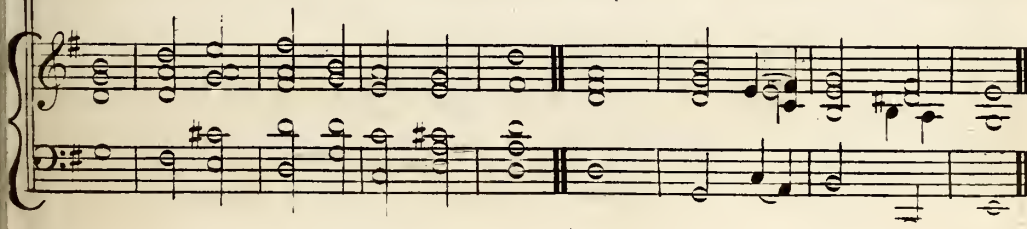
Fair as a beauteous ten - der flow'r A - midst the de - sert grows,



So slighted by a re - bel race The heav'n - ly Sa - viour rose.



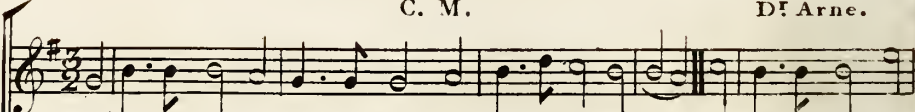
So slighted by a re - bel race The heav'n - ly Sa - viour rose.

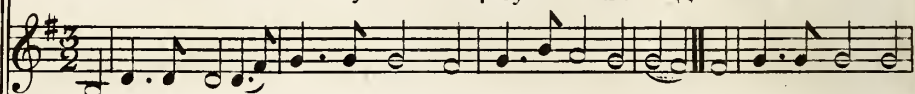


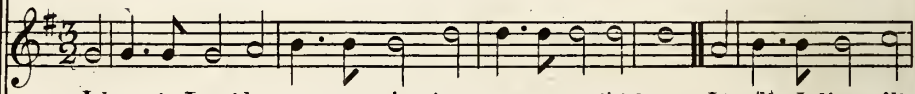
ARTAXERXES.


C. M.

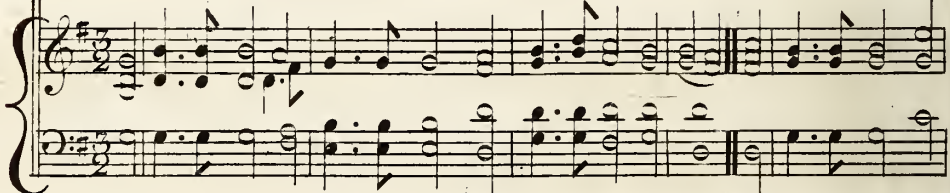
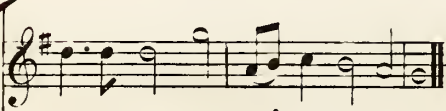
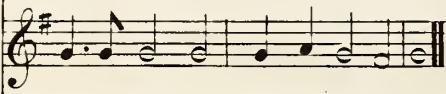
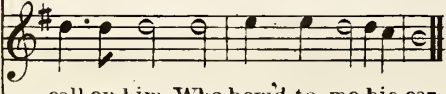
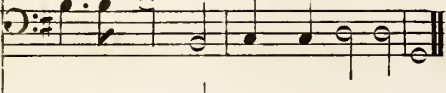
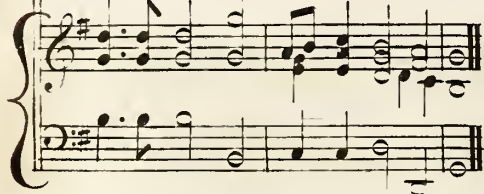
D^r Arne.

Treble:  I love the Lord because my voice And prayers he did hear; I while I live will

2^d Treble:
or
Co: Tenor:  I love the Lord because my voice And prayers he did hear; I while I live will

Tenor:  I love the Lord because my voice And prayers he did hear; I while I live will

Bass:  I love the Lord because my voice And prayers he did hear; I while I live will


 call on him Who bow'd to me his ear.
 call on him Who bow'd to me his ear.
 call on him Who bow'd to me his ear.
 call on him Who bow'd to me his ear.


*
SANCTUS.
II R. A. Smith.

 Holy, Holy, Lord of hosts,
 Holy, Holy, Lord of hosts,
 Holy, Holy, Lord of hosts,
 Holy, Holy, Lord of hosts,


Ho-ly, Ho-ly, Lord of hosts; Heav'n and earth are full of thy glo-ry;

Ho-ly, Ho-ly, Lord of hosts; Heav'n and earth are full of thy glo-ry;

³ Adagio.

Glo-ry be to thee O Lord most high. Ho-ly, Ho-ly, Thou alone art ho-ly.

Glo-ry be to thee O Lord most high. Ho-ly, Ho-ly, Thou alone art ho-ly.

ST. STEPHEN'S.

C. M.

Is: Smith.

Treb:

2d Treb:

or

Co: Ten:

Ten:

Bass:

Give praise and thanks un - to the Lord, For boun - ti - ful is he;

Give praise and thanks un - to the Lord, For boun - ti - ful is he;

His ten - der mer - cy doth en - dure Un - to e - ter - ni - ty.

His ten - der mer - cy doth en - dure Un - to e - ter - ni - ty.

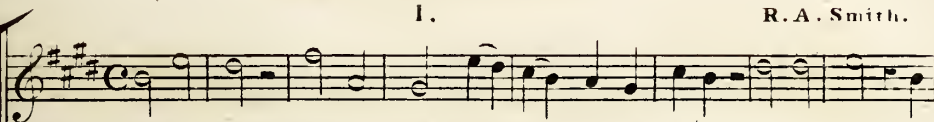
THANKSGIVING.

29

I.

R. A. Smith.

Treb:



Wegivethanks, Wegivethanks to God, ev'n the Father, Wegivethanks to

2d Treb:
or
Co: Ten:



Tutti.

Soli.

Tutti.

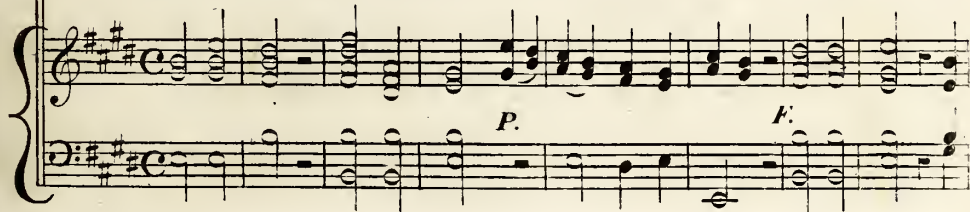
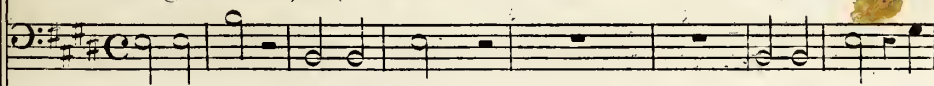
Ten:



Wegivethanks, Wegivethanks to God,

Wegivethanks to

Bass:

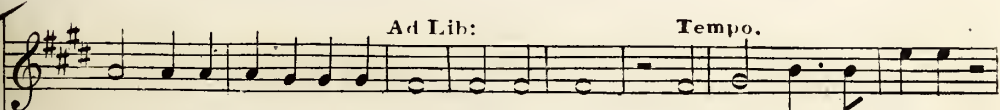


P.

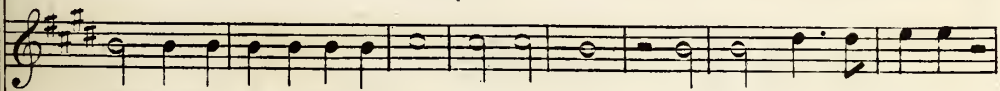
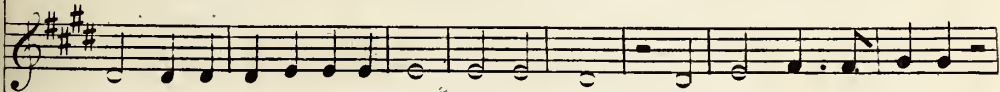
F.

Ad Lib:

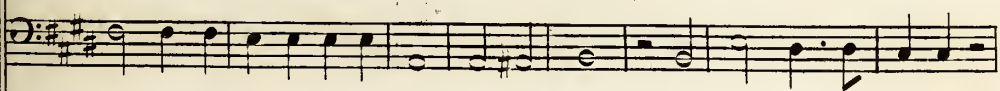
Tempo.



God, ev'n the Father of our Lord Je-sus Christ, To God ev'n the Father

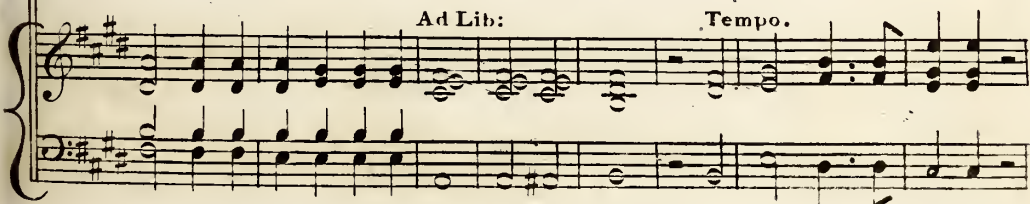


God, ev'n the Father of our Lord Je-sus Christ, To God ev'n the Father



Ad Lib:

Tempo.



Voltri.

Ad Lib: Adagio.

of our Lord, our Lord Je-sus Christ. A--men, A--men.

of our Lord, our Lord Je-sus Christ. A--men, A--men.

Ad Lib: Adagio.

OLD CXLVIII.

P. M.

Treb: The Lord of heav'n con-fess, On high his glo-ry raise,

! Treb:
or
Co: Ten: The Lord of heav'n con-fess, On high his glo-ry raise,

Ten: The Lord of heav'n con-fess, On high his glo-ry raise,

Bass: The Lord of heav'n con-fess, On high his glo-ry raise,

Him let all an-gels bless Him all his ar-mies praise, Him glo-ri-

This system contains the first two lines of the musical score. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment consisting of a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Him let all an-gels bless Him all his ar-mies praise, Him glo-ri-".

fy sun moon and stars, Ye high-er spheres and clou-dy sky.

fy sun moon and stars, Ye high-er spheres and clou-dy sky.

This system contains the next two lines of the musical score. It continues with the same three vocal staves and piano accompaniment. The lyrics are: "fy sun moon and stars, Ye high-er spheres and clou-dy sky." and "fy sun moon and stars, Ye high-er spheres and clou-dy sky." The piano part includes a variety of chords and arpeggiated figures.

MARTYRDOM.

C. M.

Old Scottish Melody.*

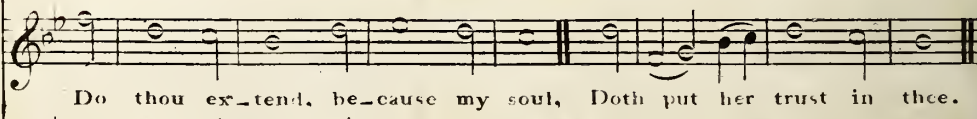
Treb:  Be mer-ci-ful to me O God, Thy mer-cy un-to me,

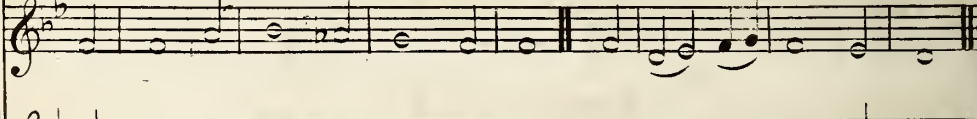
2^d Treb:
or
Co: Ten:  Be mer-ci-ful to me O God, Thy mer-cy un-to me,

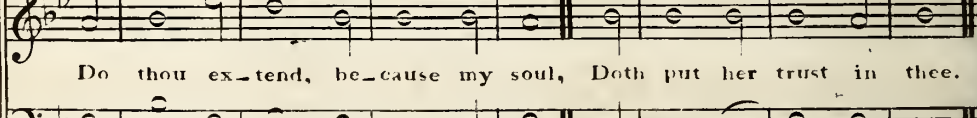
Ten:  Be mer-ci-ful to me O God, Thy mer-cy un-to me,


Bass: 



 Do thou ex-tend, be-cause my soul, Doth put her trust in thee.

 Do thou ex-tend, be-cause my soul, Doth put her trust in thee.



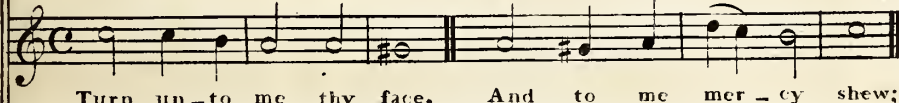


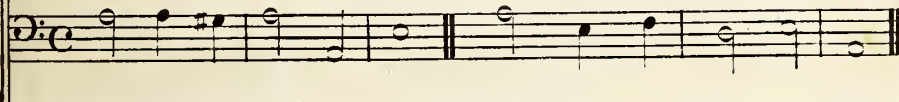
* Harmonized by M^r Smith.


S. M.

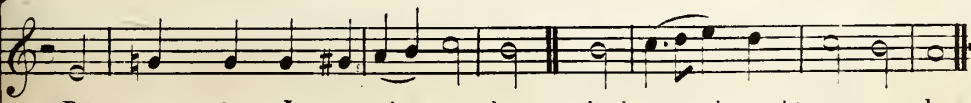
Treb:  Turn un-to me thy face, And to me mer-cy shew;

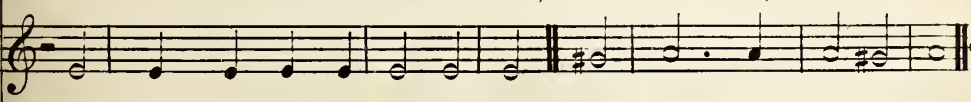
2d Treb:
or
Co: Ten: 

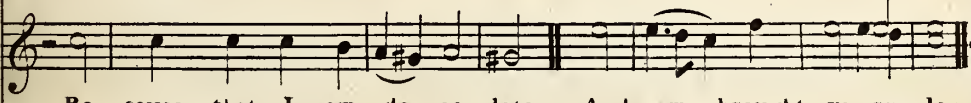
Ten:  Turn un-to me thy face, And to me mer-cy shew;

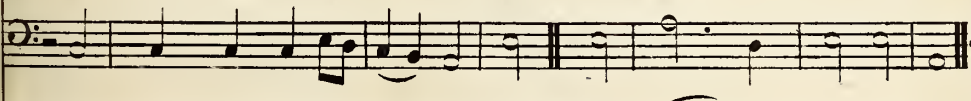
Bass: 

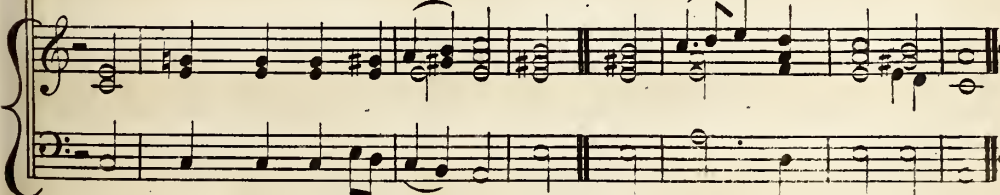


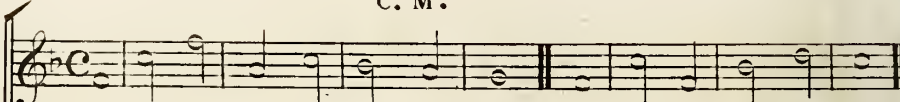
 Be-cause that I am de-so-late, And am brought ve-ry low.

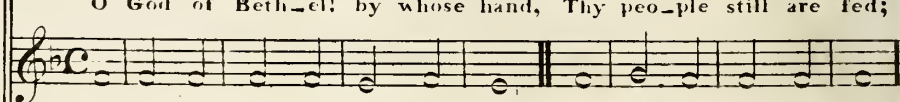


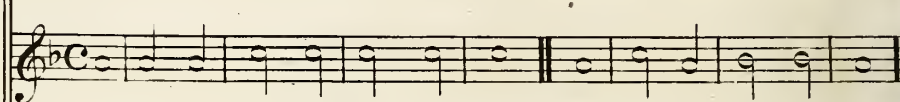
 Be-cause that I am de-so-late, And am brought ve-ry low.

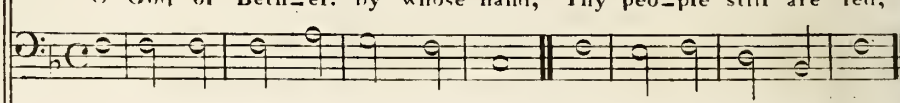





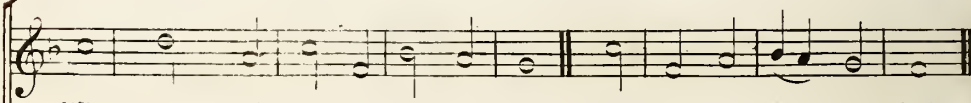
Treble:  O God of Beth-el! by whose hand, Thy peo-ple still are fed;

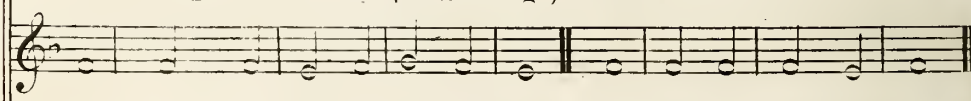
2^d Treble:
or
Go: Ten: 

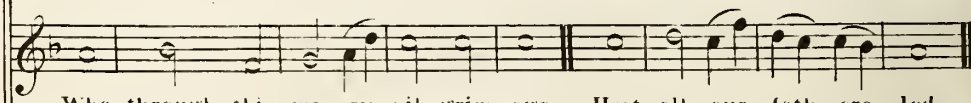
Ten:  O God of Beth-el! by whose hand, Thy peo-ple still are fed;

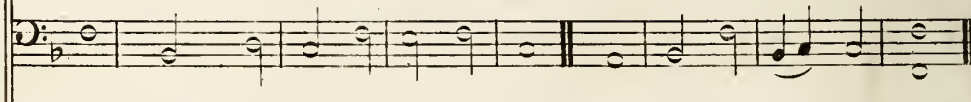
Bass: 

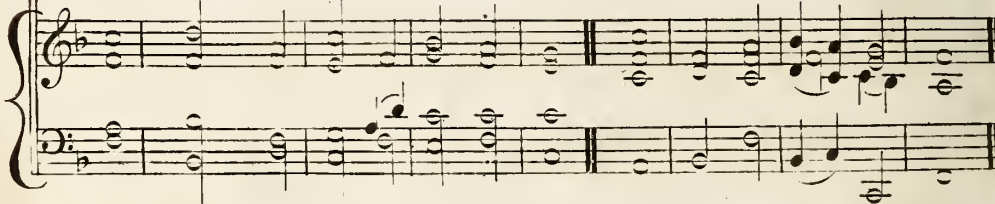


 Who through this wea-ry pil-grim-age, Hast all our fath-ers led,



 Who through this wea-ry pil-grim-age, Hast all our fath-ers led,

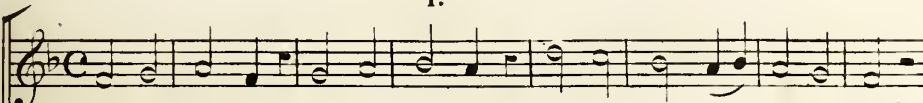


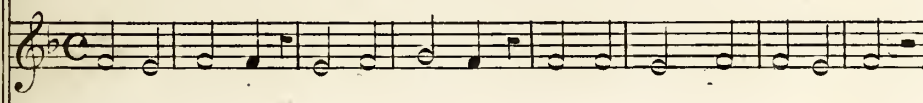


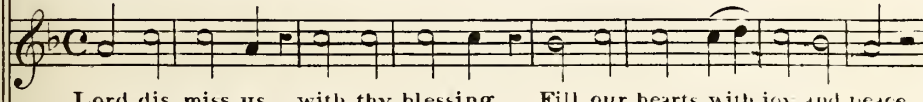
DISMISSION.

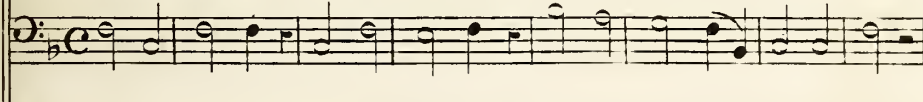
35

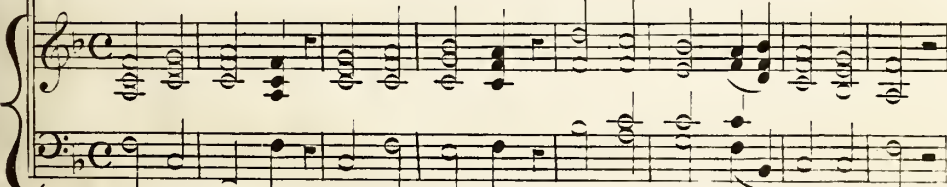
1.

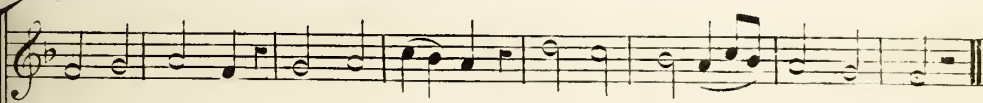
Treb:  Lord dis-miss us with thy blessing, Fill our hearts with joy and peace,

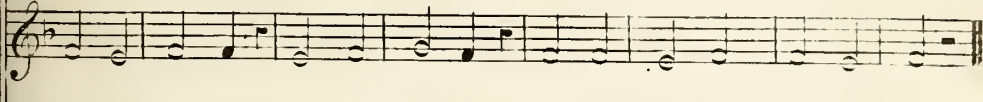
2^d Treb:
or
Cor: Ten: 

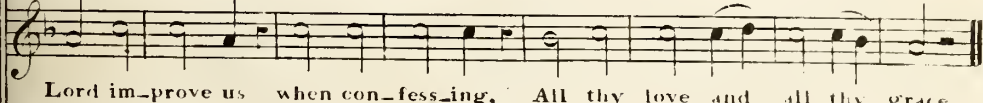
Ten:  Lord dis-miss us with thy blessing, Fill our hearts with joy and peace,

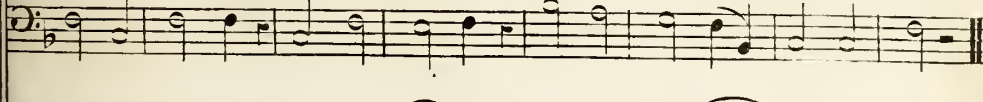
Bass: 

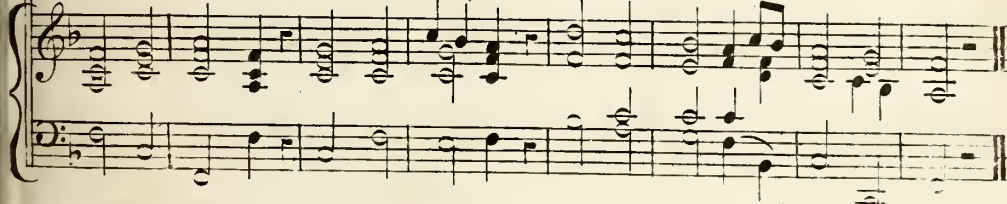


 Lord im-prove us when con-fess-ing, All thy love and all thy grace.



 Lord im-prove us when con-fess-ing, All thy love and all thy grace.





Voltri.

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men O re-fresh us

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men O re-fresh us

The first system consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

with thy bless-ing, O re-fresh us with thy grace. with thy grace.

with thy bless-ing, O re-fresh us with thy grace. with thy grace.

The second system also consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The lyrics are written below the vocal staves. The system includes first and second endings, indicated by '1st' and '2d' above the final measures of the vocal parts. The piano accompaniment also features these endings.

WESTMINSTER.

37

S.M.

D^r Boyce.

Treb:

Our God shall sure-ly come, Keep si-lence shall not he:

2^d Treb:
or
Co:Ten:

Ten:

Our God shall sure-ly come, Keep si-lence shall not he:

Bass:



Be-fore him fire shall waste, great storms Shall round a-bout him be.

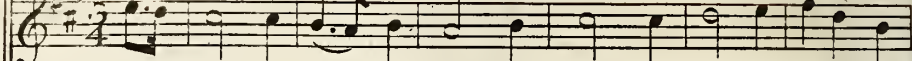
Be-fore him fire shall waste, great storms Shall round a-bout him be.




HOPE.

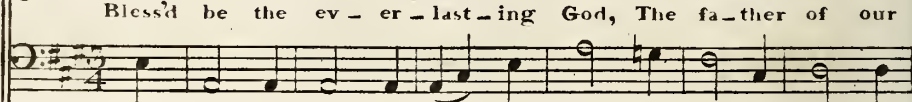
C. M.

Beethoven.


Irch:  Bless'd be the ev-er-last-ing God, The fa-ther of our

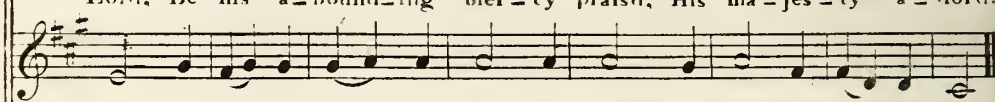
2d Treb:
or
Co: Ten: 

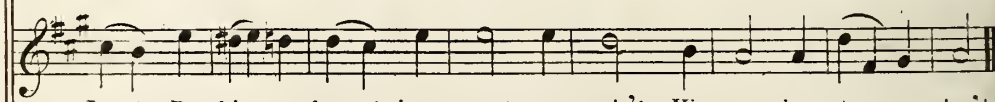
Ten:  Bless'd be the ev-er-last-ing God, The fa-ther of our

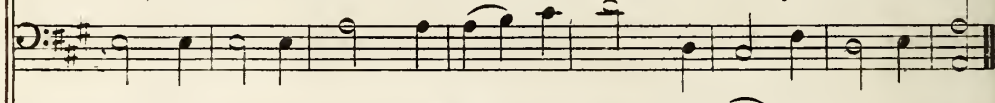
Bass: 

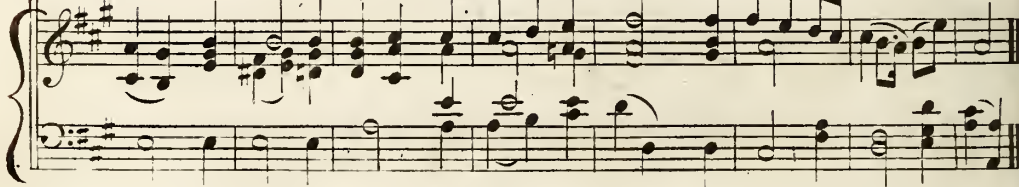


 Lord; Be his a-bound-ing mer-cy prais'd, His ma-jes-ty a-dor'd.



 Lord; Be his a-bound-ing mer-cy prais'd, His ma-jes-ty a-dor'd.





THANKSGIVING.

39

II.

Barthelemon.

Treble: We thank thee We bless thee We

1st Ten: Hal-le-lu-iah, Hal-le-lu-iah,

2d Ten: Hal-le-lu-iah, Hal-le-lu-iah,

Bass: Hal-le-lu-iah, Hal-le-lu-iah,

praise thee O Lord, - - - - - We

Hal-le-lu-iah, Hal-le-lu-iah, We

Hal-le-lu-iah, Hal-le-lu-iah,

Fine.

praise thee O Lord, We praise thy great name. We
praise thee O Lord, We praise thy great name.
Hal-le-lu-iah, We praise thy great name.

bless thee, We thank thee, We
Hal-le-lu-iah, Hal-le-lu-iah, We
Hal-le-lu-iah, Hal-le-lu-iah,

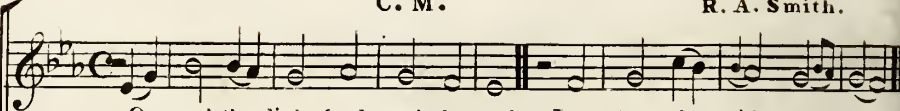
praise thee O Lord, We praise thee O Lord. We bless and
praise thee O Lord, We praise thee O Lord. We bless and
Hal-le-lu-iah, Hal-le-lu-iah

praise thy name For ev_er ev_er_more, A-men, A-men
praise thy name For ev_er ev_er_more. A-men, A-men
Hal-le-lu-iah, For ev_er ev_er_more. A-men, A-men

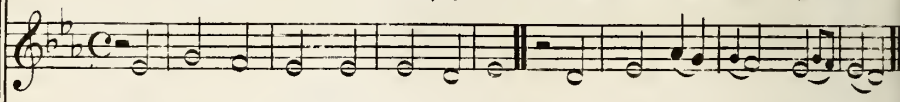
*
INVOCATION.


C. M.

R. A. Smith.

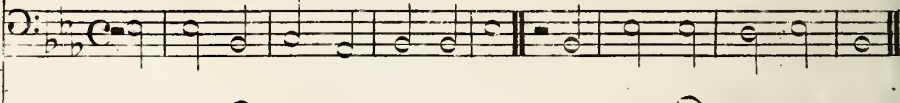
Treb: 


O send thy light forth and thy truth; Let them be guides to me,
Why art thou then cast down, my soul? What should dis-cour-age thee?

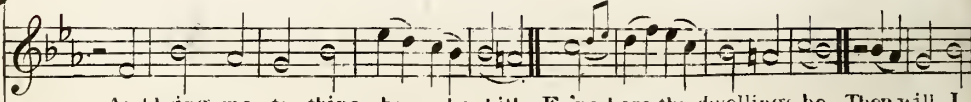
2^d Treb:
or
Co: Ten: 

Ten: 


O send thy light forth and thy truth, Let them be guides to me,
Why art thou then cast down, my soul? What should dis-cour-age thee?


Bass: 



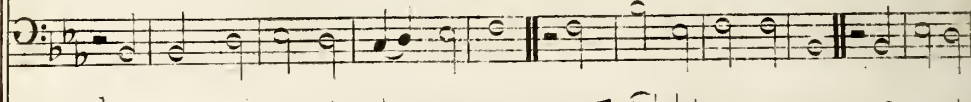


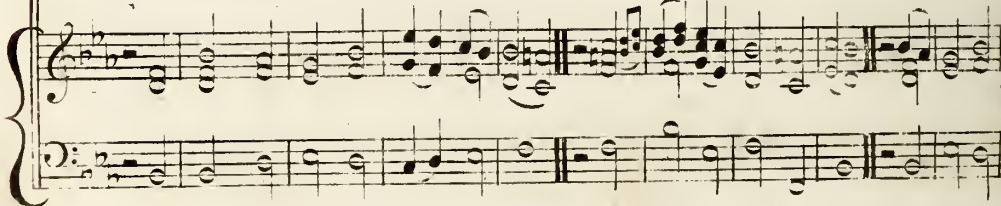
And bring me to thine ho - ly hill, Ev'n where thy dwellings be, Then will I
And why with vex-ing thoughts art thou Dis-qui-et-ed in me? Still trust in





And bring me to thine ho - ly hill, Ev'n where thy dwellings be, Then will I
And why with vex-ing thoughts art thou Dis-qui-et-ed in me? Still trust in





to Gods al-tar go, To God my chief-est joy: Yea God, my God, thy
God for him to praise, Good cause I yet shall have: He of my count'nance

to Gods al-tar go,
God for him to praise,

Yea God, my God, thy
He of my count'nance

name to praise,
is the health,

My harp, My harp I will em-ploy, I will em-ploy.
My God, My God that doth me save, that doth me save.

name to praise, My harp, My harp, My harp I will em-ploy, I will em-ploy.
is the health, My God, My God, My God that doth me save, that doth me save.

CHARLOTTE SQUARE.

S. M.

Jon: Battishill.

Treble: Thy sword gird on thy thigh, Thou that art most of might:

2^d Treble:
or
Cot: Ten: Thy sword gird on thy thigh, Thou that art most of might:

Ten: Thy sword gird on thy thigh, Thou that art most of might:

Bass:

Ap-pear in dread-ful ma-jes-ty, And in thy glo-ry bright

Ap-pear in dread-ful ma-jes-ty, And in thy glo-ry bright.

HUDDERSFIELD.

45

C. M.

Rev^d Martin Mahan.

Treble:

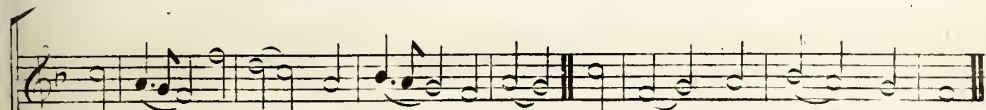
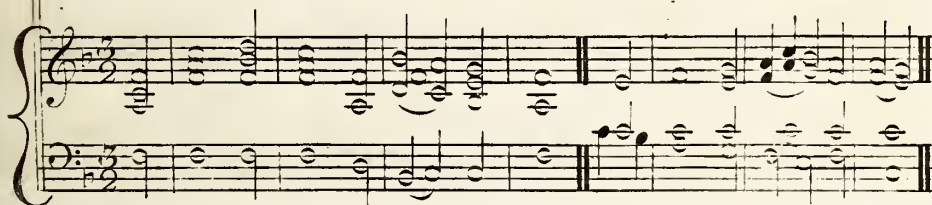
Ho! ye that thirst approach the spring Where liv-ing wa-ters flow:

2d Treble:
or
10: Ten:

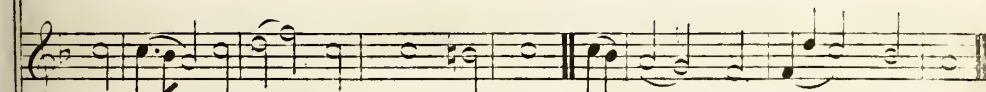
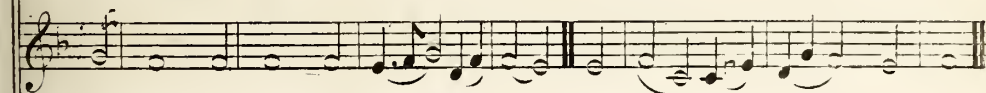
Ten:

Ho! ye that thirst approach the spring Where liv-ing wa-ters flow:

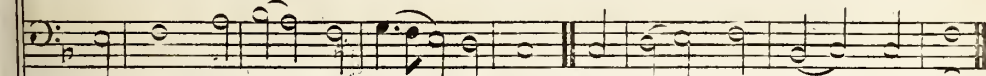
Bass.



Free to that sa - cred foun - tain all With - out a price may go.



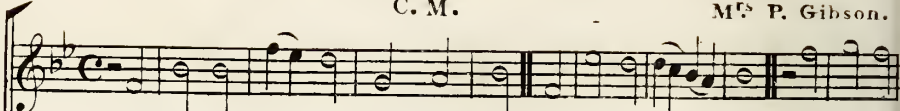
Free to that sa - cred foun - tain all With - out a price may go.

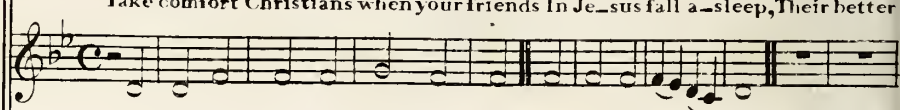


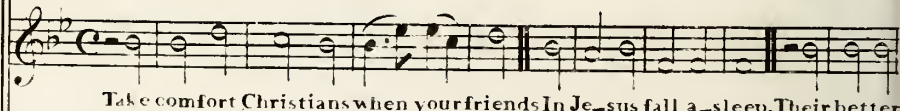
COMFORT.

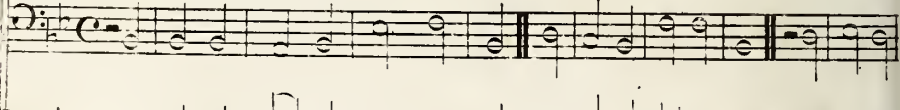
C. M.


M^{rs} P. Gibson.

Treble: 

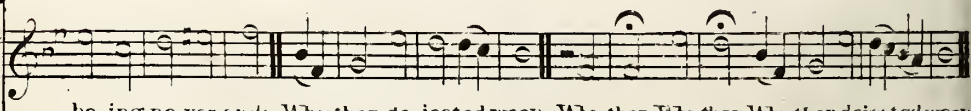
2^d Treble:
or
Co: Tenor: 

Tenor: 

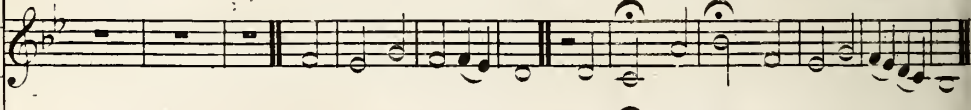
Bass: 

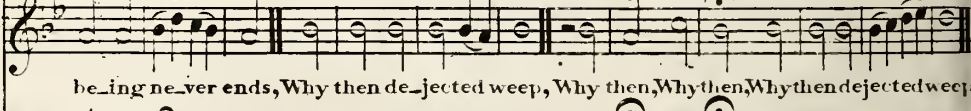


Take comfort Christians when your friends In Je-sus fall a-sleep, Their better

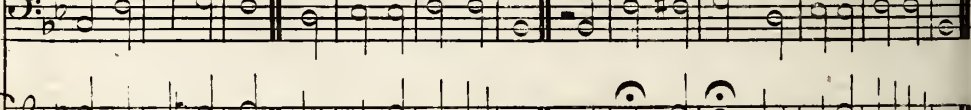


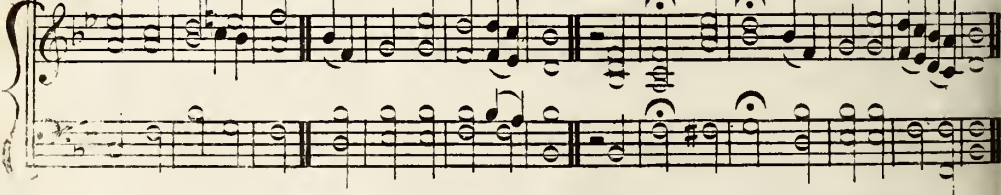
being ne-ver ends, Why then de-jected weep, Why then, Why then, Why then dejected weep.





being ne-ver ends, Why then de-jected weep, Why then, Why then, Why then dejected weep.





DISMISSION.

47

11.

Treb:

Lord, let mer_cy now at_tend us, As we leave thy ho_ly place,

2^d Treb:
or
Co:Ten:

Ten:

Lord, let mer_cy now at_tend us, As we leave thy ho_ly place,

Bass.

Volti.

Hal-le-lu-iah, Hal-le-lu-iah, Till in bliss we see thy face.

Hal-le-lu-iah, Hal-le-lu-iah, Till in bliss we see thy face.

P. *F.*

PORTUGUESE HYMN.

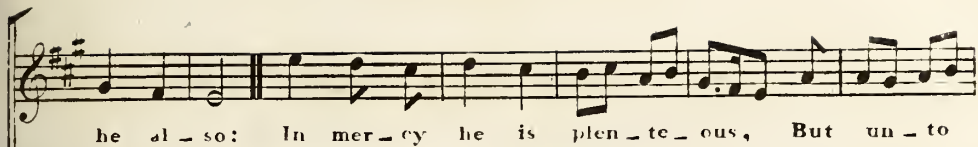
L. M.

Treb: The Lord our God is gra-ci-ous, Com-pas-sion-ate is

2d Treb: or Cor Ten: The Lord our God is gra-ci-ous, Com-pas-sion-ate is

Ten: The Lord our God is gra-ci-ous, Com-pas-sion-ate is

Bass.



PETERBOROUGH.

C. M.

Treb:  Let Christian faith and hope dispel The fears of guilt and woe;

2^d Treb:
or
Co: Ten:  Let Christian faith and hope dispel The fears of guilt and woe;

Ten:  Let Christian faith and hope dispel The fears of guilt and woe;

Bass: 



 The Lord Al_migh_ty is our friend, And who can prove a foe.

 The Lord Al_migh_ty is our friend, And who can prove a foe.

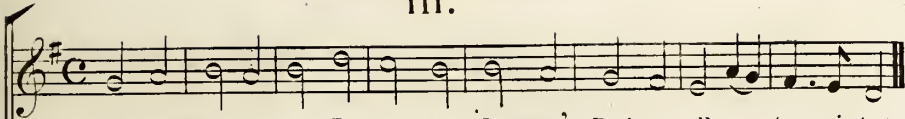
 The Lord Al_migh_ty is our friend, And who can prove a foe.

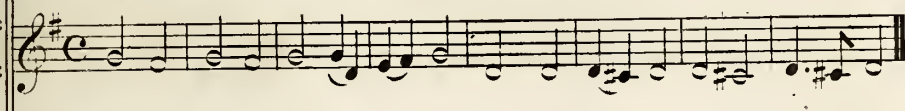


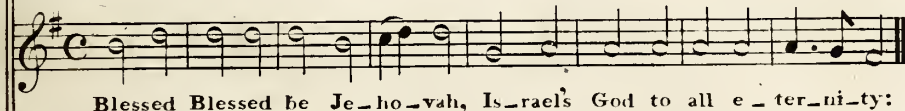
DOXOLOGY.

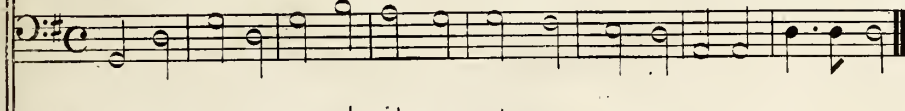
51


III.

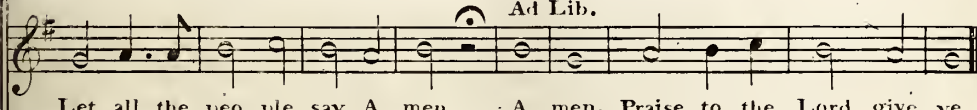
Treb:  Blessed Blessed be Je-ho-vah, Is-rael's God to all e-ter-ni-ty:

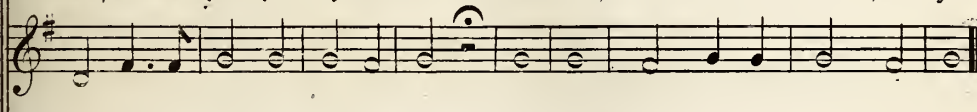
2^d Treb:
or
Co: Ten: 

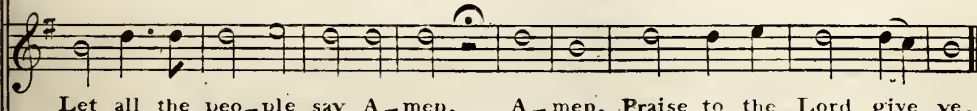
Ten:  Blessed Blessed be Je-ho-vah, Is-rael's God to all e-ter-ni-ty:


Bass: 




 Ad Lib.
Let all the peo-ple say A-men, A-men, Praise to the Lord give ye.



 Let all the peo-ple say A-men, A-men, Praise to the Lord give ye.



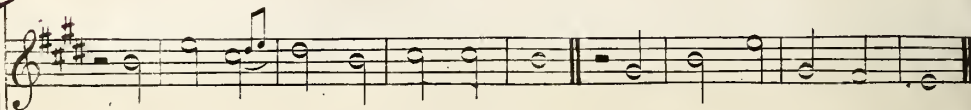


Treble:  O thou my soul bless God the Lord And all that in me is


2d Treble:
or
Co: Ten: 

Ten:  O thou my soul bless God the Lord And all that in me is

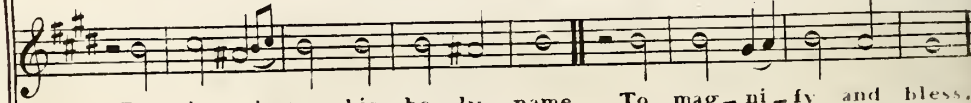
Bass: 



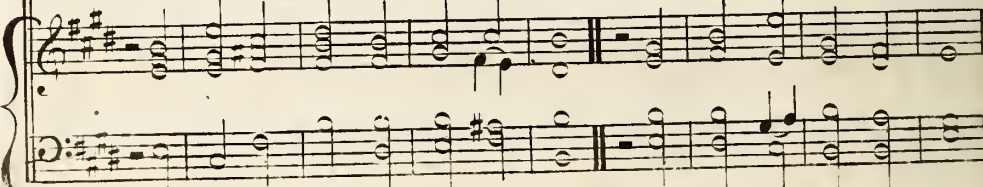
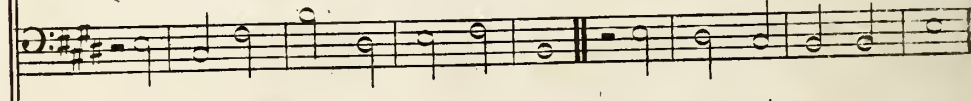
Be stirr-ed up his ho-ly name To mag-ni-fy and bless.



Be stirr-ed up his ho-ly name To mag-ni-fy and bless.



Be stirr-ed up his ho-ly name To mag-ni-fy and bless.



MOUNT SINAI.

53

L. M.

Mozart

Trch:

The Lord is just in his ways all, And ho-ly in his works each one.

2^d Trch:
or
Co: Ten:

Ten:

The Lord is just in his ways all, And ho-ly in his works each one.

Bass:



He's near to all that on him call, Who call in truth on him a - lone.

He's near to all that on him call, Who call in truth on him a - lone.

He's near to all that on him call, Who call in truth on him a - lone.

He's near to all that on him call, Who call in truth on him a - lone.

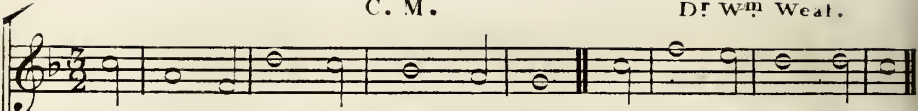


BEDFORD.

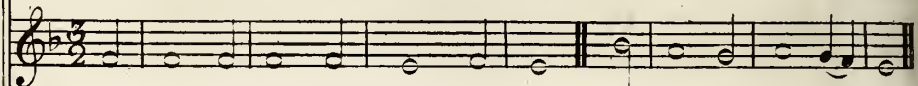
C. M.

D^r W^m Weat.

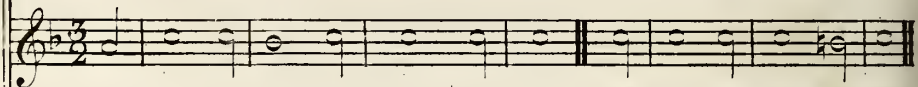
Treb:



Our glad ho-san-nahs, Prince of peace! Thy welcome shall proclaim;

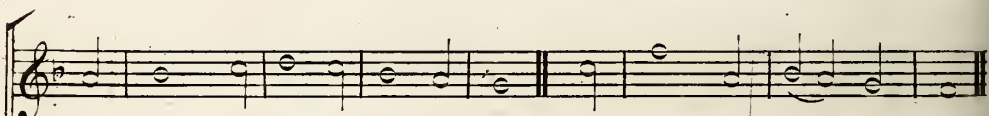
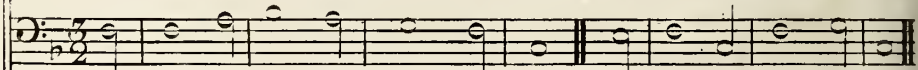
1st Treb:
or
Co: Ten:

Ten:

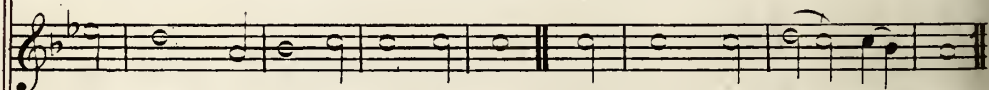
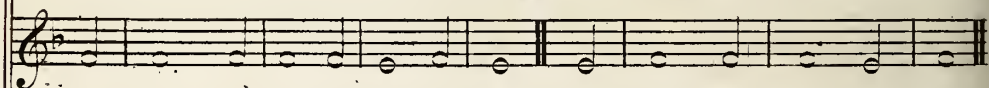


Our glad ho-san-nahs, Prince of peace! Thy welcome shall proclaim;

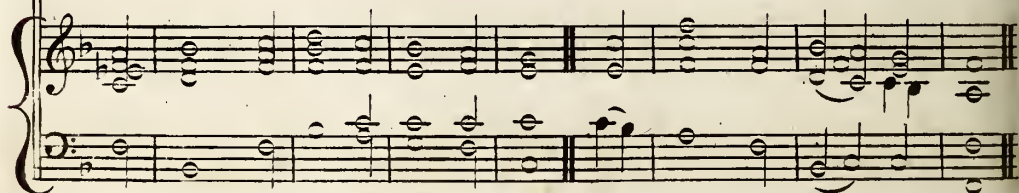
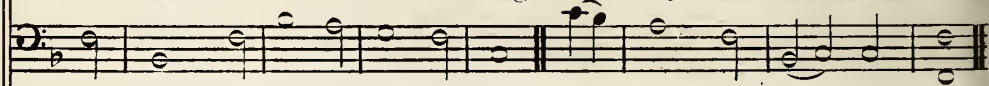
Bass:



And heav'n's ex-alt-ed arch-es ring With thy most hon-our'd name.



And heav'n's ex-alt-ed arch-es ring With thy most hon-our'd name.



H O S A N N A .

55

Rev^d D^r Young.

1st Treb: *F.* *P.*
 Ho-san-na, Ho-san-na, Bles-sed is he that came in the

2^d Treb: *F.* *P.*
 Ho-san-na, Ho-san-na, Bles-sed is he that came in the

Ten: *F.* *P.*
 Ho-san-na, Ho-san-na, Bles-sed is he that came in the

Bass: *F.* *P.*

F. *M.F.*
 name of the Lord; Ho-san-na, Ho-san-na, Bles-sed is he that

F. *M.F.*
 name of the Lord; Ho-san-na, Ho-san-na, Bles-sed is he that

F. *M.F.*

Volti.

F.
came in the name of the Lord, Ho-san-na, Ho-san-na, In the

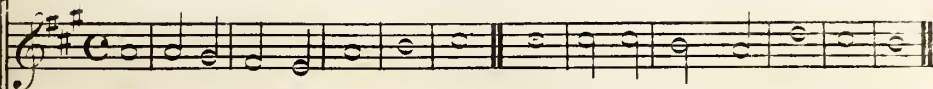
F.
came in the name of the Lord, Ho-san-na, Ho-san-na, In the

F.

high-est, Ho-san-na, Ho-san-na, to our King.

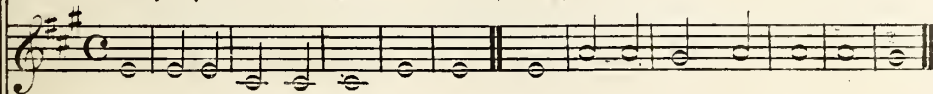
high-est, Ho-san-na, Ho-san-na, to our King.

Treb:

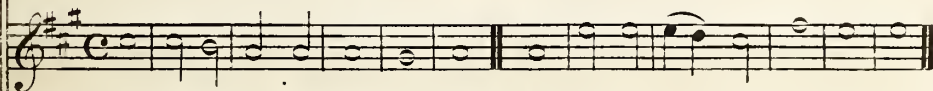


All people that on earth do dwell, Sing to the Lord with cheerful voice.

2^d Treb:
or
Co: Ten:

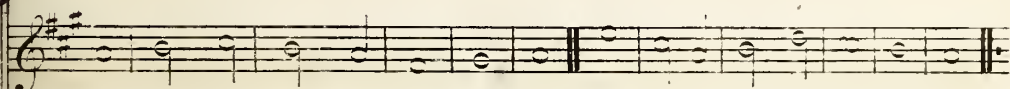


Ten:

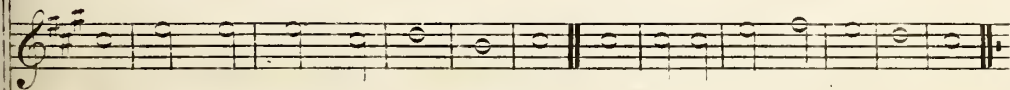
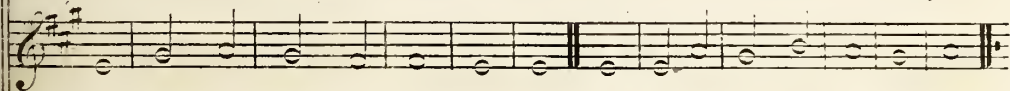


All people that on earth do dwell, Sing to the Lord with cheerful voice.

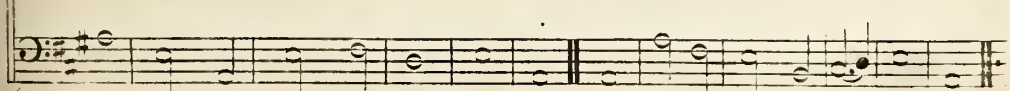
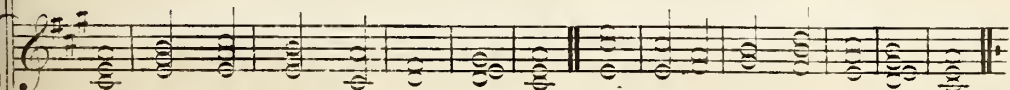
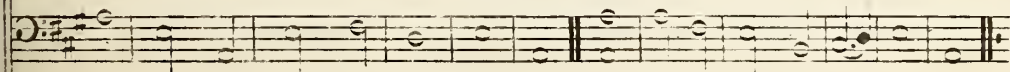
Bass:



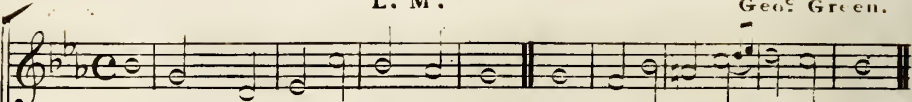
Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.



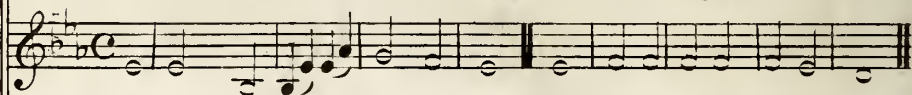
Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.



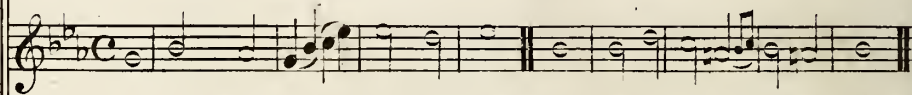
Treb:



O Lord thou art my God and King, Thee will I magni-fy and praise,

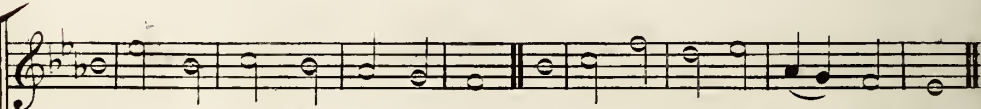
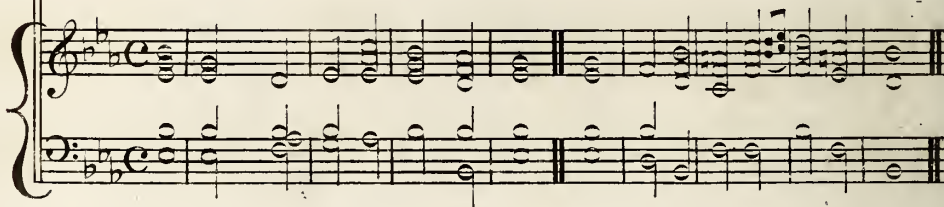
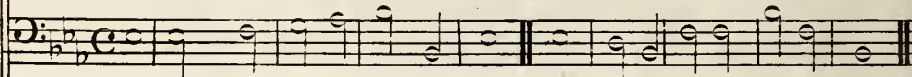
2d Treb:
or
Co: Ten:

Ten:

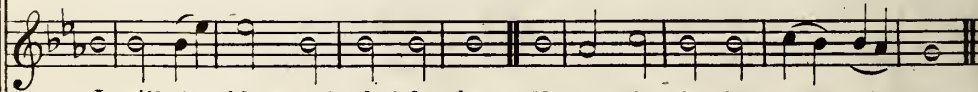
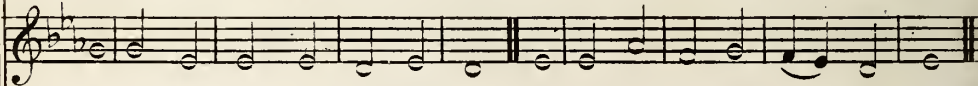


O Lord thou art my God and King, Thee will I magni-fy and praise,

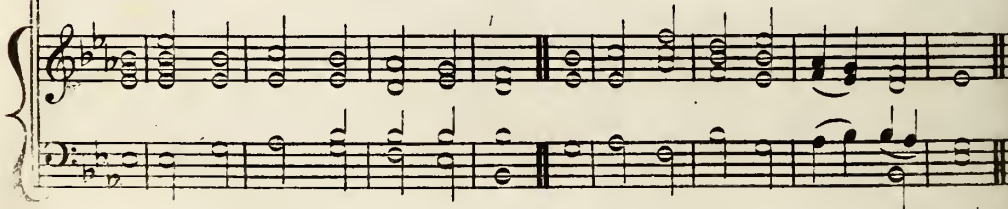
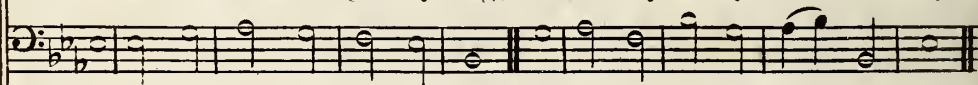
Bass.



I will thee bless and glad-ly sing, Un-to thy ho-ly name al-ways.



I will thee bless and glad-ly sing, Un-to thy ho-ly name al-ways.



*
DOXOLOGY.

59

IV.

John Thomson.

Treb: Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise the

2^d Treb:
or
Co:Ten: Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise the

Ten: Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise the

Bass: Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise the

SF

Lord God of Is-ra-el Hal-le-lu-iah, A-men Hal-le-

Lord God of Is-ra-el Hal-le-lu-iah, A-men Hal-le-

Volti.

lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise the Lord The

lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise the Lord The

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise the Lord The".

Lord God of Is-ra-el Hal-le-lu-iah Praise the Lord A-men.

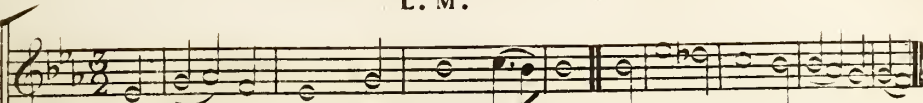
Lord God of Is-ra-el Hal-le-lu-iah Praise the Lord A-men.

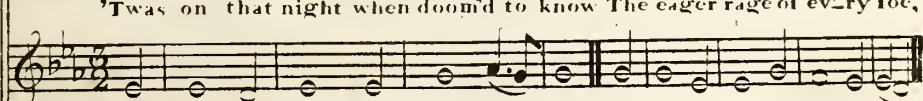
The second system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Lord God of Is-ra-el Hal-le-lu-iah Praise the Lord A-men.".

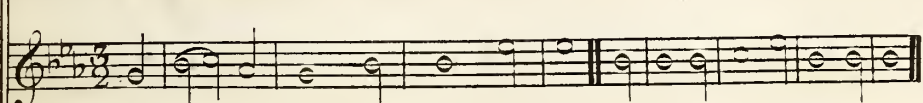
COMMUNION.

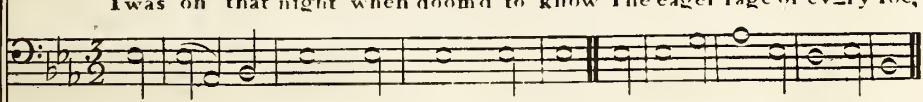
61


L. M.

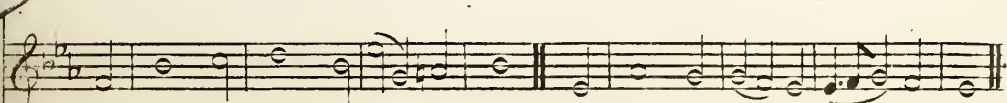
Treb: 
 'Twas on that night when doom'd to know The eager rage of ev'ry foe,

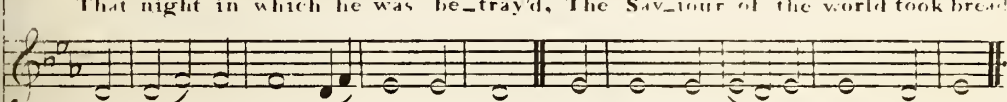
2^d Treb: 
 or
 Co: Ten:


Ten: 
 'Twas on that night when doom'd to know The eager rage of ev'ry foe,

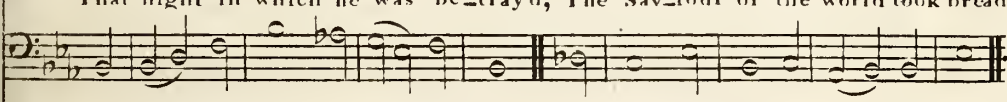
Bass: 





 That night in which he was be-tray'd, The Sav_iour of the world took bread




 That night in which he was be-tray'd, The Sav_iour of the world took bread

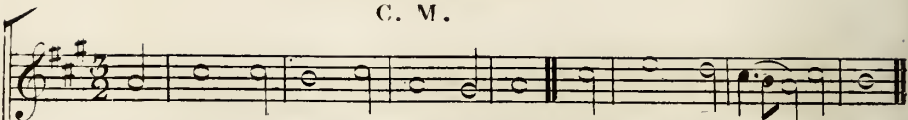




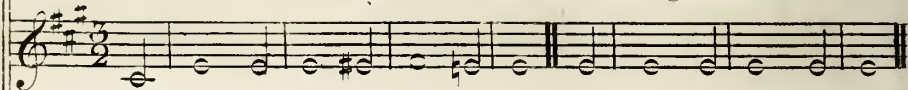
ST. ANDREW'S.

C. M.

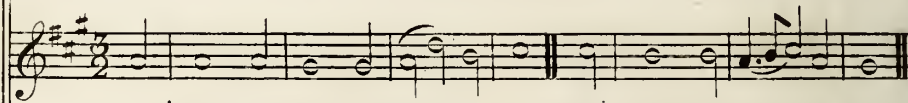
Treb:



Hark! how th'a_dor_ing hosts a_bove With songs surround the throne.

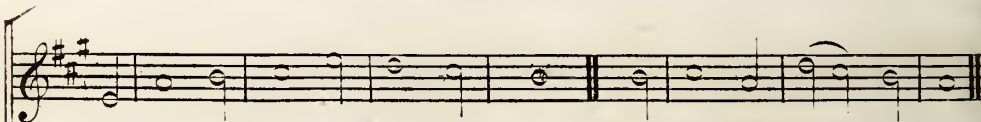
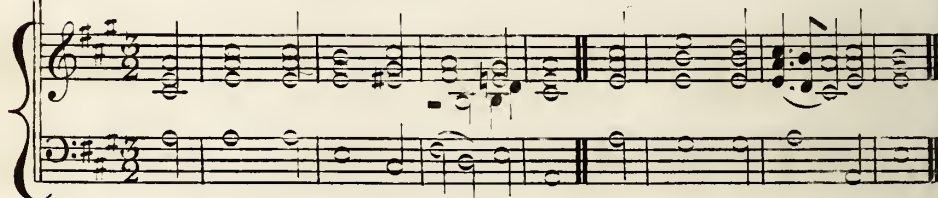
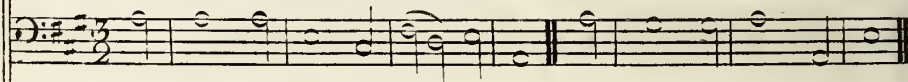
2d Treb:
or
Co: Ten:

Ten:

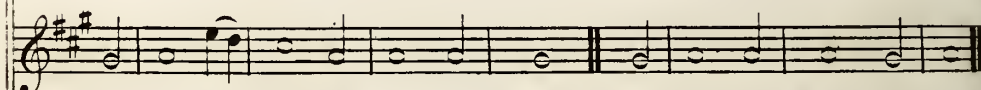
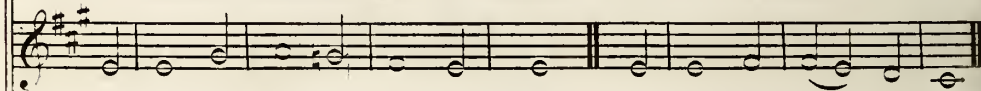


Hark! how th'a_dor_ing hosts a_bove With songs surround the throne.

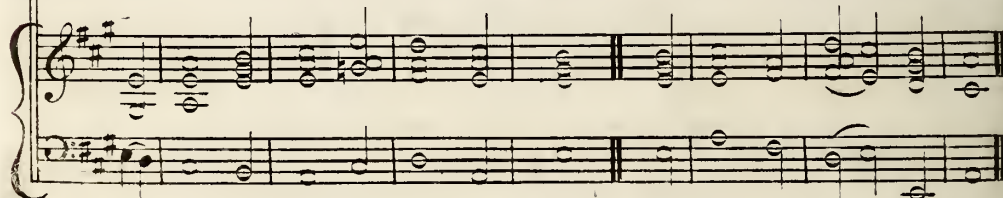
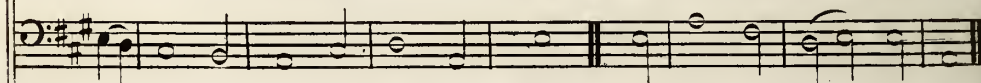
Bass:



Ten thousand thousand are their tongues But all their hearts are one.



Ten thousand thousand are their tongues But all their hearts are one.



DOXOLOGY.

65

V.

R. A. Smith.

Treb:

To thine an-oined Son, Our songs, O God we raise. To thee, O Father.

2d Treb:
or
Co: Ten:

Ten:

To thine an-oined Son, Our songs, O God we raise. To thee, O Father.

Bass.

P.

Cres:

F.

God of Love, To thee, O Fa-ther, God of Love, We'll ren-der end-less praise.

God of Love, To thee, O Fa-ther, God of Love, We'll ren-der end-less praise.

Cres:

F.

Voltri.

P.
Hal-le-lu-iah, Praise the Lord, Hal-le-

P.
Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise the Lord, Hal-le-

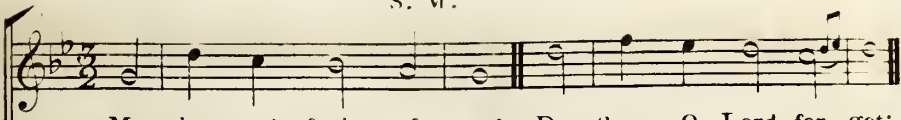
P.

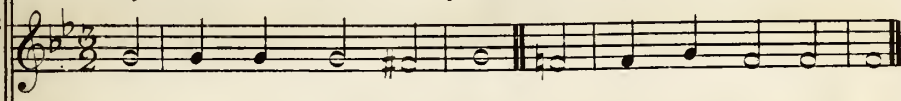
Cres: *Adagio.*
lu-iah, Hal-le-lu-iah, Sing prais-es to his ho-ly name. A-men.

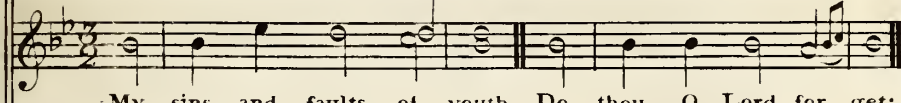
Cres:
lu-iah, Hal-le-lu-iah, Sing prais-es to his ho-ly name. A-men.

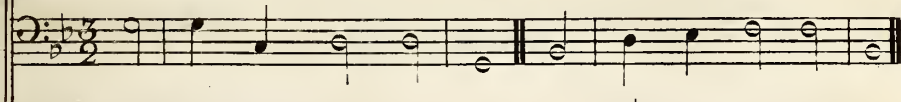
Cres: *Adagio.*

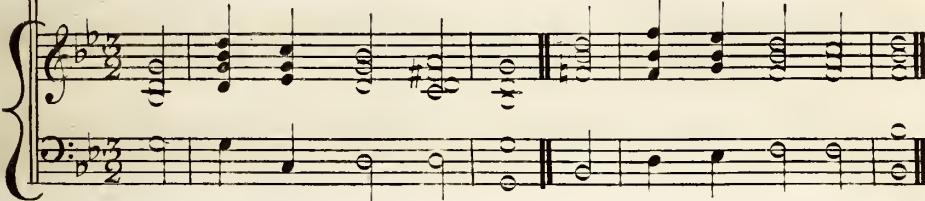
S. M.


Treb:  My sins and faults of youth Do thou, O Lord for-get:

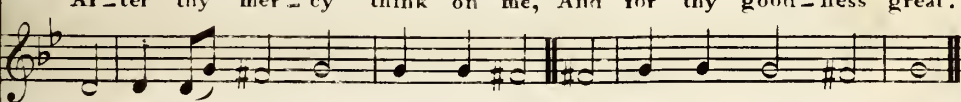
2^d Treb:
or
Co: Ten:  My sins and faults of youth Do thou, O Lord for-get:

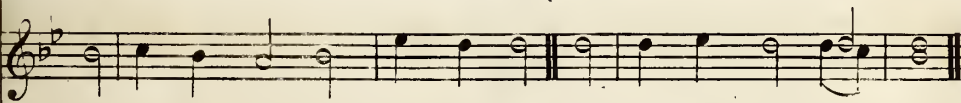
Ten:  My sins and faults of youth Do thou, O Lord for-get:

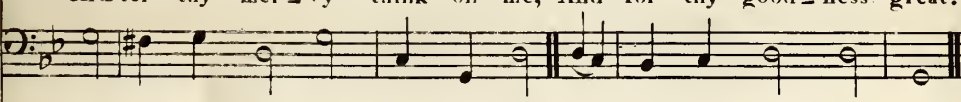
Bass: 




 Af-ter thy mer-cy think on me, And for thy good-ness great.

 Af-ter thy mer-cy think on me, And for thy good-ness great.

 Af-ter thy mer-cy think on me, And for thy good-ness great.



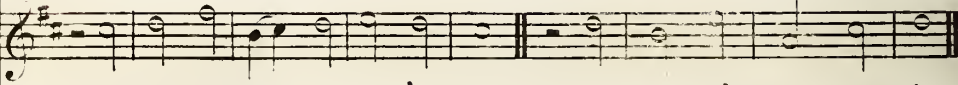
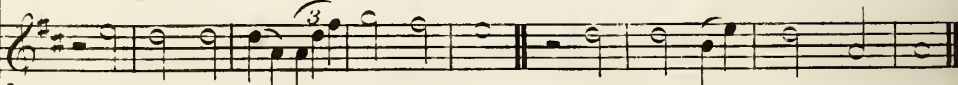
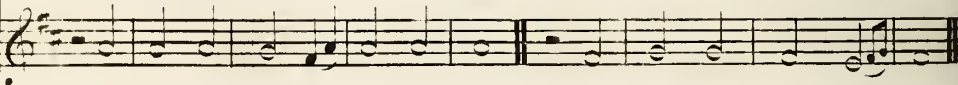


Treb:  The Lord of us hath mind-ful been, And he will bless us still:

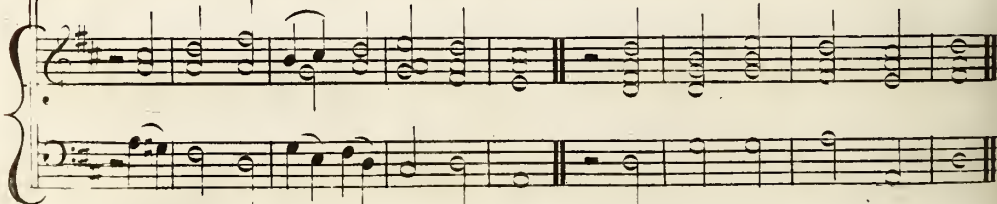
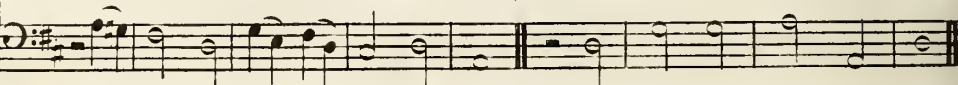
2d Treb:
or
Co: Ten: 

Ten:  The Lord of us hath mind-ful been, And he will bless us still:

Bass. 

 He will the house of Is-r'el bless, Bless Aa-ron's house he will:

He will the house of Is-r'el bless, Bless Aa-ron's house he will:



*
DOXOLOGY.

67

R. A. Smith.

VI.

Treb: *Soli.* *Tutti* *Tutti*

Lord bless us still, O bless us still, O

2^d Treb:
or
Co: Ten: *Soli.* *Tutti* *Soli* *Tutti*

O bless us still, Lord hear our pray'rs, O

Ten:

Bass:

P. *F.* *P.* *F.*

Soli. *Tutti*

hear our pray'rs, Ac-cept our praise, Ac-cept our praise. Hal-le-lu-iah,

Soli. *Tutti* *FF.*

hear our pray'rs Ac-cept our praise. Hal-le-lu-iah,

P. *F.* *FF.*

Tutti.

Soli.

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah,

Soli.

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah,

P.

Tutti. *P*

Hal-le-lu-iah, Prais'd be thy ho-ly name, A-men, A-men.

P Adagio.

Tutti.

Prais'd be thy ho-ly name, A-men, A-men.

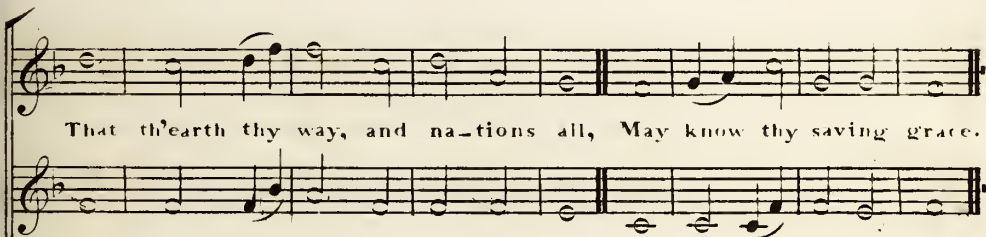
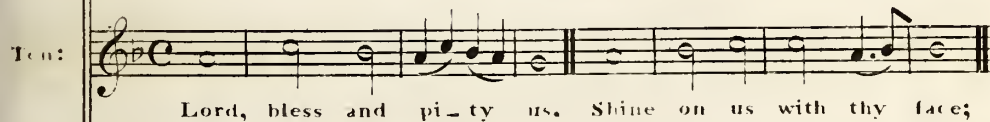
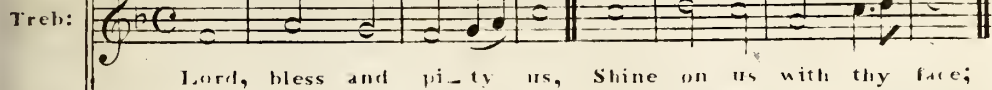
FF *P Adagio.*

SELMA.

69

S. M.

Ancient Scottish Melody.*



* Noted in the Island of Arran, and Harmonized by M^r Smith.

Treb:

2^d Treb:

or

C^o: Ten:

Ten:

Bass:

'Tis finish'd 'Tis finish'd _ was his lat-est voice. These sa-cred
'Tis finish'd 'Tis finish'd _ all his groans are past. His blood, his

ac-cent's o'er, He bow'd his head, gave up the ghost, And suf-fer'd
pain and toils, Have ful-ly van-quish-ed our foes, And crown'd him

ac-cent's o'er, He bow'd his head, gave up the ghost, And suf-fer'd
pain and toils, Have ful-ly van-quish-ed our foes, And crown'd him

pain no more, And suf-fer'd pain no more, 'Tis finish'd 'Tis finish'd -
with their spoils, And crown'd him with their spoils, 'Tis finish'd 'Tis finish'd -

pain no more, And suf-fer'd pain no more, 'Tis finish'd 'Tis finish'd -
with their spoils, And crown'd him with their spoils, 'Tis finish'd 'Tis finish'd -

The Mes-si-ah dies, For sins, but not his own, The great re-demption
Le-gal worship ends, And gos-pel a-ges run, All old things now are

The Mes-si-ah dies, For sins, but not his own, The great re-demption
Le-gal worship ends, And gos-pel a-ges run, All old things now are

is compleat, And sa-tan's pow'r o'erthrown, And sa-tan's pow'r o'erthrown,
past a-way, And a new world be-gun, And a new world be-gun.

is compleat, And sa-tan's pow'r o'erthrown, And sa-tan's pow'r o'erthrown,
past a-way, And a new world be-gun, And a new world be-gun.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal staves.

OLD CXXIV.

P. M.

Treb: Now Is-ra-el may say, and that tru-ly, If that the Lord had

2d Treb:
or
Co: Ten: Now Is-ra-el may say, and that tru-ly, If that the Lord had

Ten: Now Is-ra-el may say, and that tru-ly, If that the Lord had

Bass: Now Is-ra-el may say, and that tru-ly, If that the Lord had

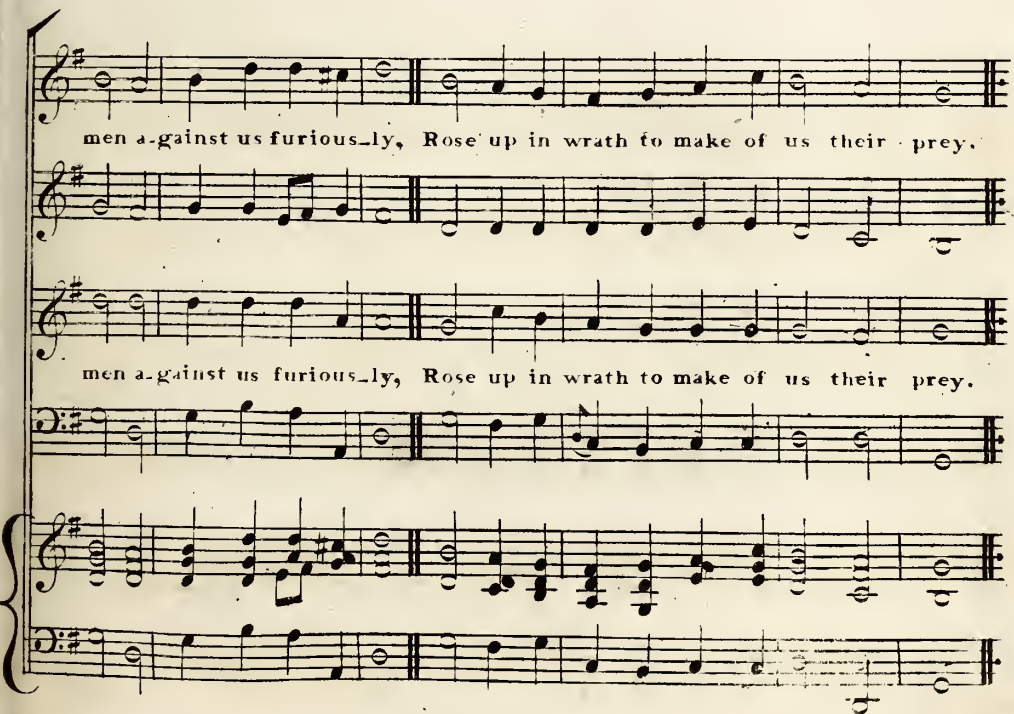
The musical score for 'OLD CXXIV. P. M.' features five vocal staves (Treble, 2nd Treble/Contralto/Tenor, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal staves.



not our cause maintain'd; If that the Lord had not our right sustain'd When cruel

not our cause maintain'd; If that the Lord had not our right sustain'd When cruel

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal staves.

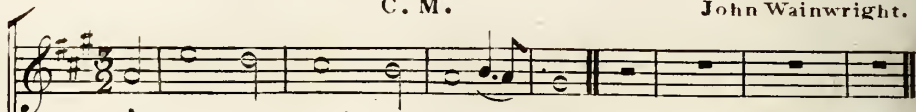


men a-against us furious-ly, Rose up in wrath to make of us their prey.

men a-against us furious-ly, Rose up in wrath to make of us their prey.

The second system of the musical score continues the composition. It also consists of four staves (two vocal, two piano). The lyrics are repeated for both vocal parts. The musical notation continues with various notes, rests, and bar lines.

Treb:

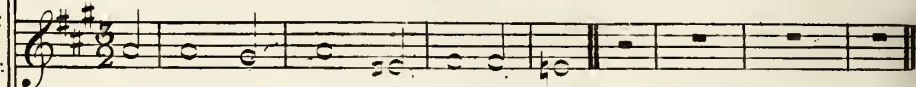


I'm not a - shan'd to own my Lord,
I know that safe with him re - mains,

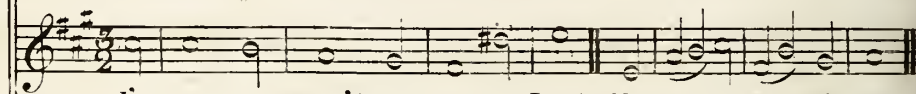
2^d Treb:

or

Co: Ten:

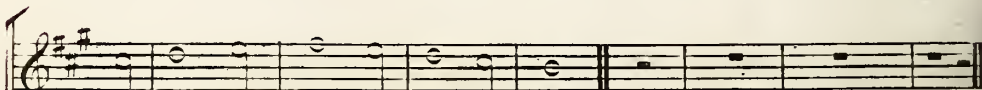
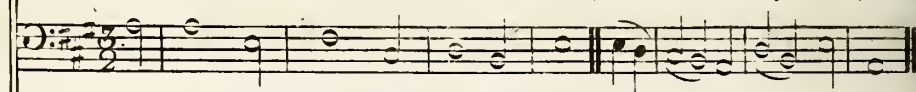


Ten:

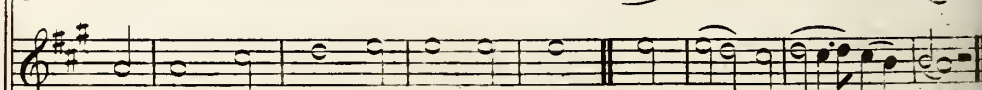
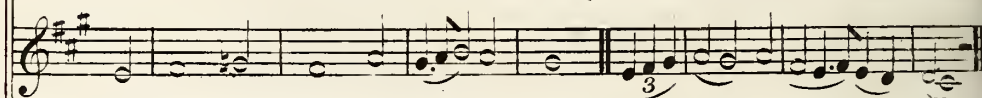


I'm not a - shan'd to own my Lord, Nor to de - fend his cause,
I know that safe with him re - mains, Pro - tect - ed by his pow'r,

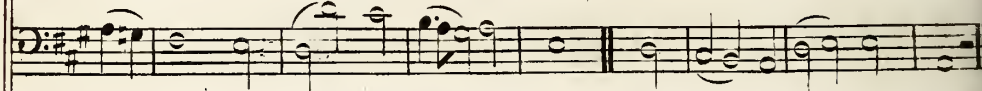
Bass:



Main - tain the glo - ry of his cross, And hon - our all his laws,
What I've com - mit - ted to his trust; Till the de - ci - sive hour,



Main - tain the glo - ry of his cross, And hon - our all his laws,
What I've com - mit - ted to his trust; Till the de - ci - sive hour,



Je - sus my Lord I know his name, His name is all my boast,
Then will he own his ser - vants name, Be - fore his Fath - er's face,

Je - sus my Lord I know his name, His name is all my boast,
Then will he own his ser - vants name, Be - fore his Fath - er's face,

Quicker.

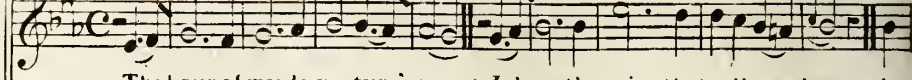
Nor will he put my soul to shame, Nor let my hope be lost,
And in the new Je - ru - sa - lem, Ap - point my soul a place.

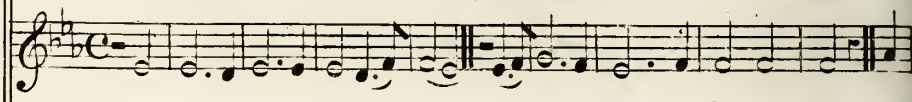
Nor will he put my soul to shame, Nor let my hope be lost,
And in the new Je - ru - sa - lem, Ap - point my soul a place.

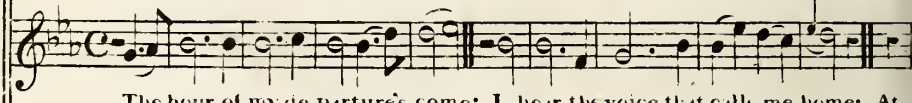
DEPARTURE.

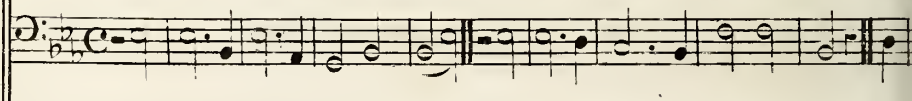
L. M.

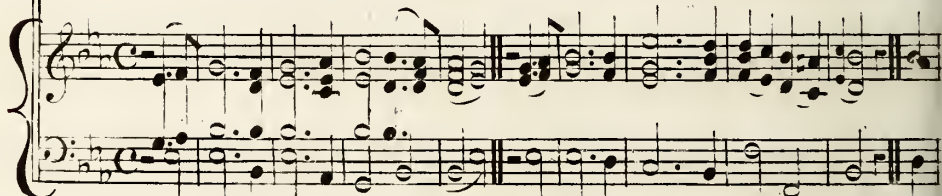
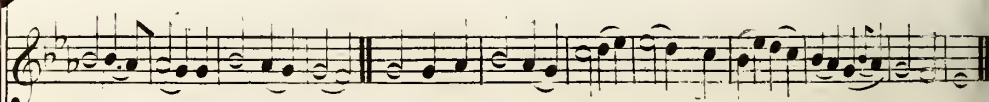
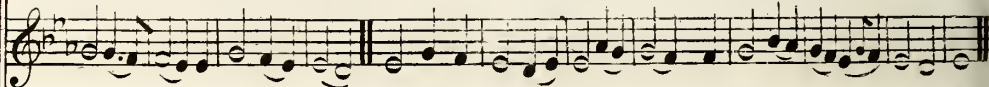
Rev^d D^r Thomson.

Treble:  The hour of my de.par-ture's come; I hear the voice that calls me home: At

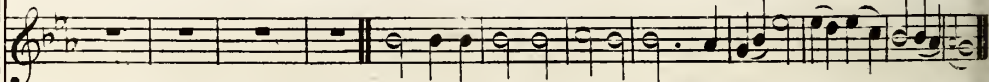
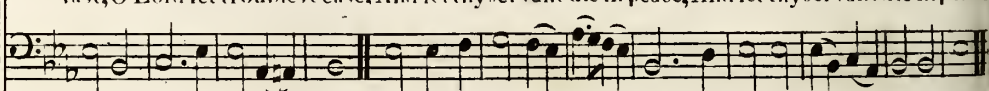
2^d Treble:
or
Co: Ten: 

Ten:  The hour of my de.par-ture's come; I hear the voice that calls me home: At

Bass: 


 last, O Lord let troubles cease, And let thy servant die in peace, And let thy servant die in peace


Cres:

 last, O Lord let troubles cease, And let thy servant die in peace, And let thy servant die in peace



P. Cres:

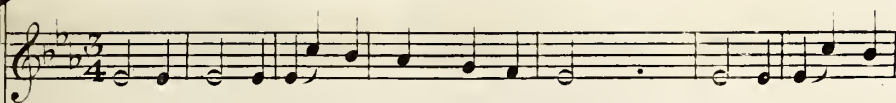
SANCTUS.

77

III.

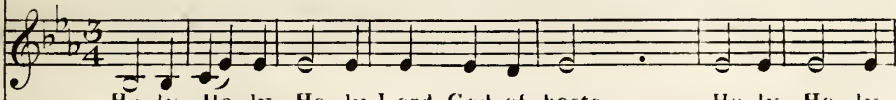
Jomelli.

Treb:



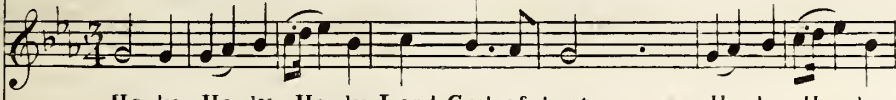
Holy, Holy, Holy Lord God of hosts, Holy, Holy

2d Treb:
or
Co: Ten:



Holy, Holy, Holy Lord God of hosts, Holy, Holy

Ten:

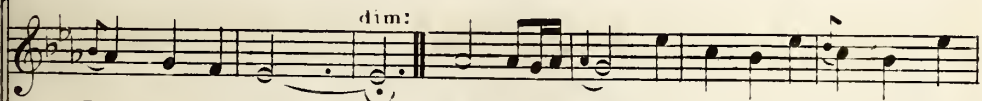


Holy, Holy, Holy Lord God of hosts, Holy, Holy

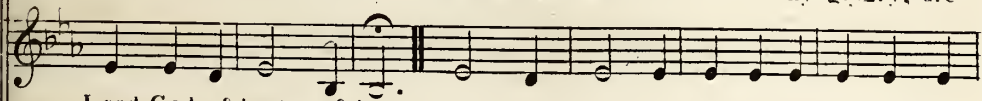
Bass.



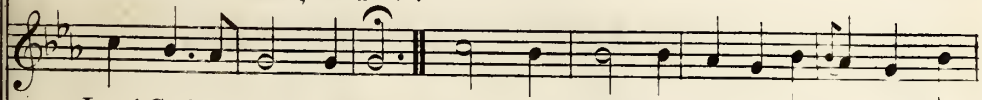
Holy, Holy, Holy Lord God of hosts, Holy, Holy, Holy



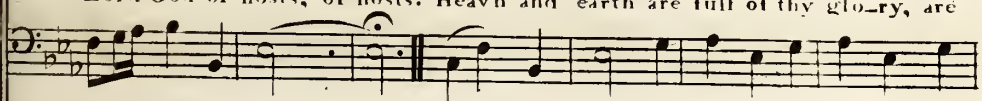
Lord God of hosts, *dim:* Heav'n and earth are full of thy glory, are



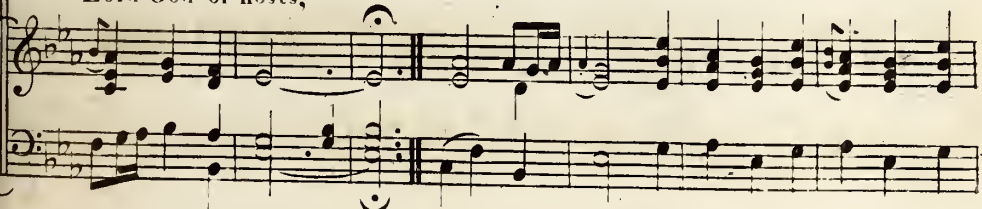
Lord God of hosts, of hosts,



Lord God of hosts, of hosts. Heav'n and earth are full of thy glory, are



Lord God of hosts,



Volti.

full of thy glo-ry Glo-ry be to thee O Lord, O Lord most high.

full of thy glo-ry Glo-ry be to thee O Lord, O Lord most high.

SANTA MARIA.

C. M.

Portuguese Air.

Treb:

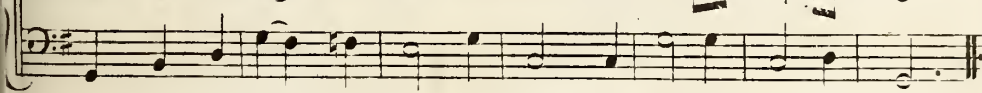
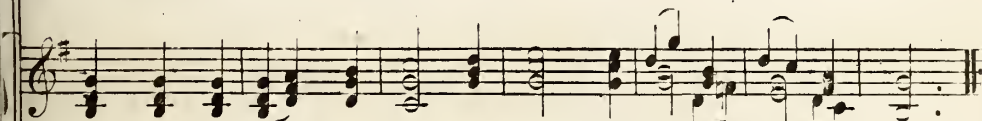
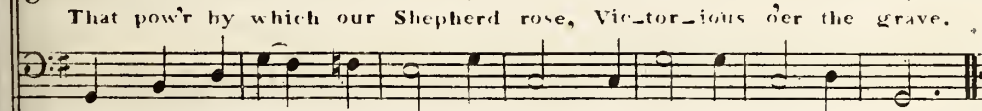
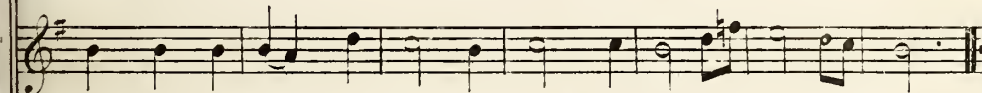
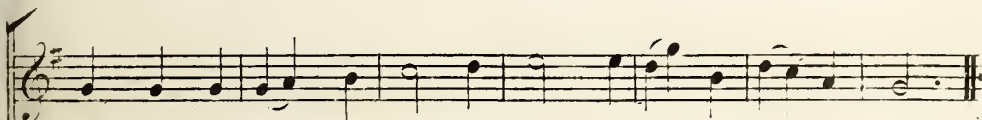
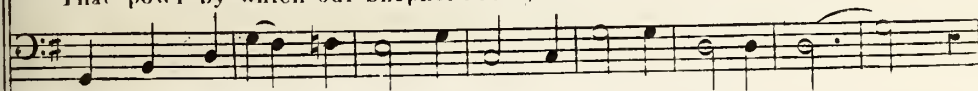
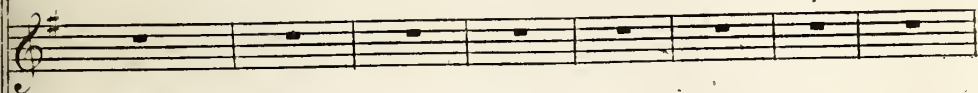
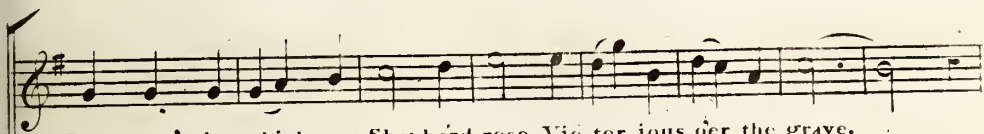
2^d Treb:
or
Co: Ten:

Ten:

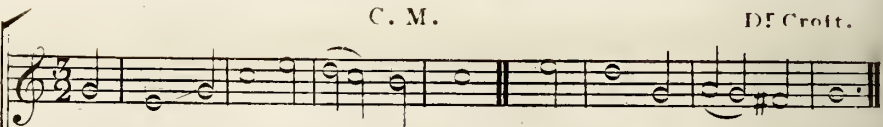
Bass:

Father of peace and God of love, We own thy pow'r to save;

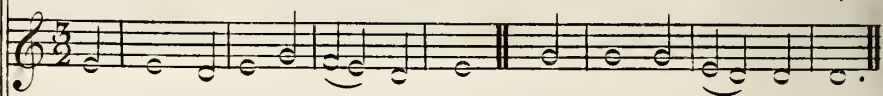
Father of peace and God of love, We own thy pow'r to save,



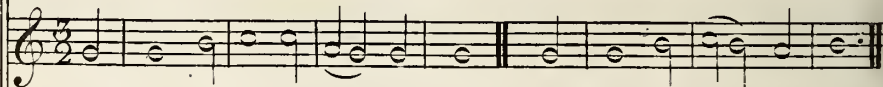
Treb:



The Lord is ev-er nigh to them That he of bro-ken spirit;

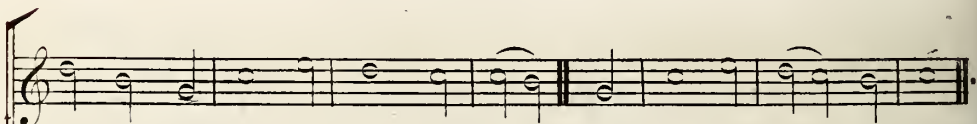
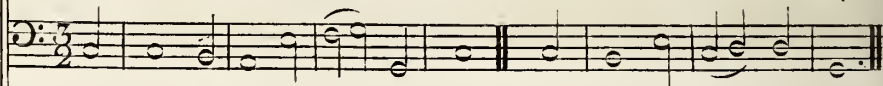
2d Treb:
or
Co: Ten:

Ten:

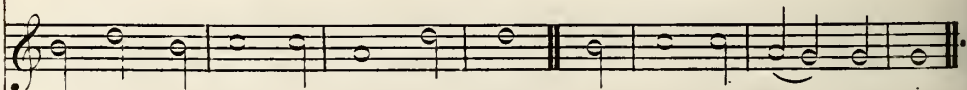
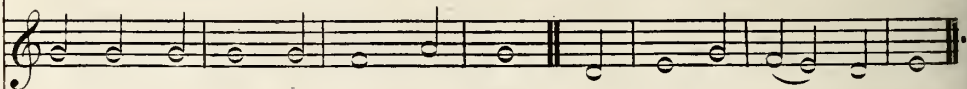


The Lord is ev-er nigh to them That he of bro-ken spirit;

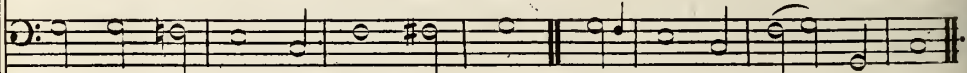
Bass.

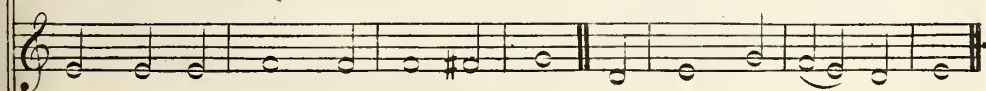
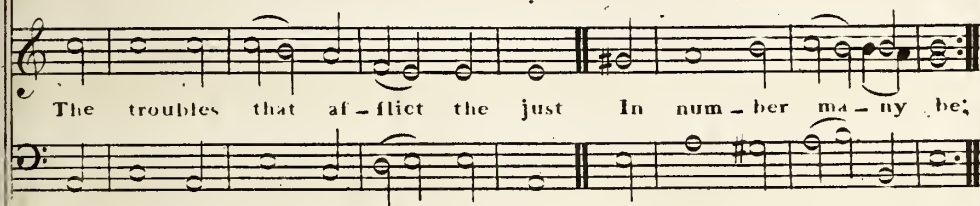
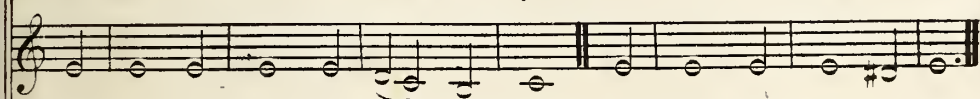
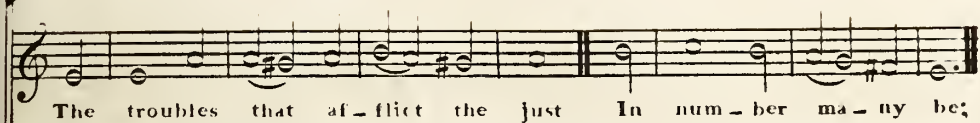


To them he safe-ty doth af-ford That are in heart con-true,



To them he safe-ty doth af-ford That are in heart con-true,





ST. JAMES'.

C. M.

Courtville.

Treble: Lord God of hosts my pray-er hear; O Ja-cob's God give ear,

2^d Treble:
or
Co Tenor: Lord God of hosts my pray-er hear; O Ja-cob's God give ear,

Tenor: Lord God of hosts my pray-er hear; O Ja-cob's God give ear,

Bass:

The first system of the musical score consists of five staves. The top staff is for Treble, the second for 2^d Treble or Co Tenor, the third for Tenor, the fourth for Bass, and the fifth is a grand staff (treble and bass) for piano accompaniment. The lyrics 'Lord God of hosts my pray-er hear; O Ja-cob's God give ear,' are written below the vocal staves. The music is in common time (C) and features a mix of half, quarter, and eighth notes, with some rests.

See God our shield, look on the face Of thine a-noin-ted dear.

See God our shield, look on the face Of thine a-noin-ted dear.

The second system of the musical score continues the composition with four vocal staves and a grand staff for piano accompaniment. The lyrics 'See God our shield, look on the face Of thine a-noin-ted dear.' are repeated on the first two vocal staves. The musical notation follows the same style as the first system, with common time and various note values.

*
SANCTUS.

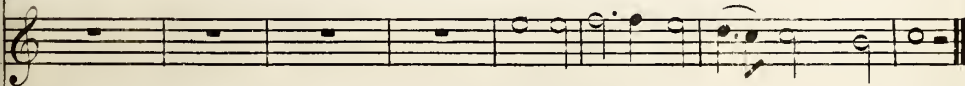
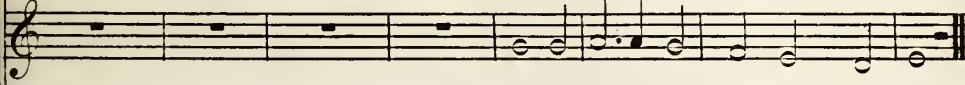
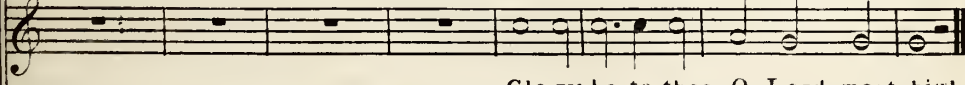
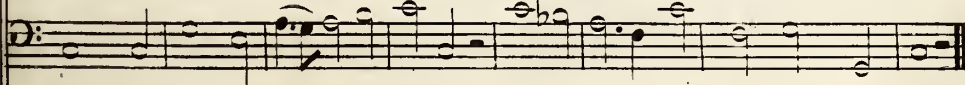
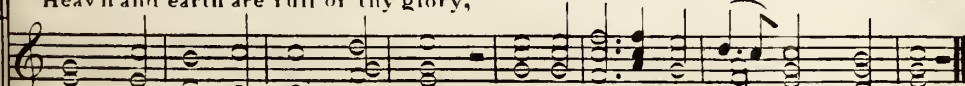
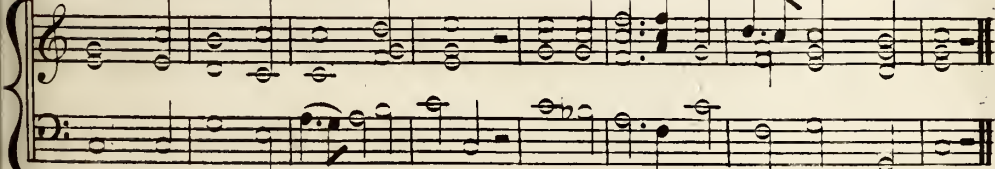
83

IV.

R. A. Smith.

Treble: 
 2^d Treble: 
 or
 Co: Ten: 
 Ten: 
 Bass: 


Ho-ly, Ho-ly, Lord God of hosts, Ho-ly, Ho-ly, Lord God of hosts.

Glo-ry be to thee O Lord most high.

Glo-ry be to thee O Lord most high.

Heav'n and earth are full of thy glory,

Voldi.

Heav'n and earth are full of thy glory, Glo-ry be to thee O Lord most high.

Glo-ry be to thee O Lord most high.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment staves. The music is in a key with one sharp (F#) and a 4/4 time signature.

Glo-ry, - Glo-ry, Glo-ry be to thee O Lord most high.

Glo-ry, Glo-ry, Glo-ry be to thee O Lord most high.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment staves. The music continues in the same key and time signature as the first system.

S! NEOT'S.

8.5

C. M.

Treb:

Tho' trouble springs not from the dust, Nor sorrow from the ground;

2^d Treb:

or

Co: Ten:

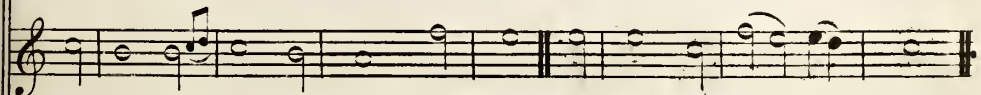
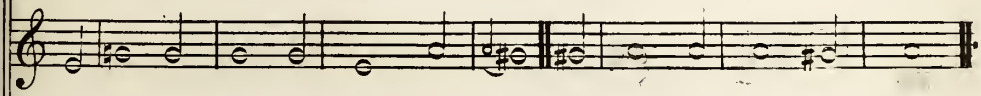
Ten:

Tho' trouble springs not from the dust, Nor sorrow from the ground;

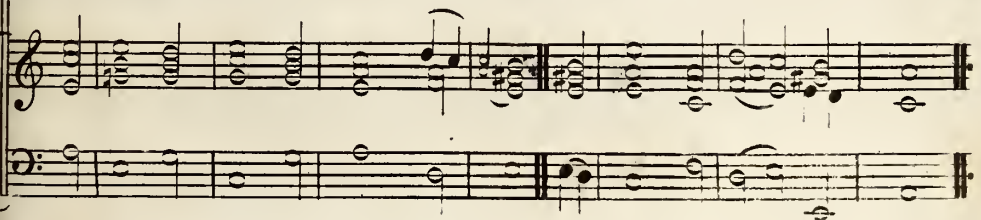
Bass:



Yet ills on ills, by heav'ns de_cree, In man's es_tate are found.



Yet ills on ills, by heav'ns de_cree, In man's es_tate are found.



ST. PAUL'S.
C. M.

Treb: Thy word I in my heart have hid, That I of-fend not thee,

2^d Treb:
or
Co: Ten: Thy word I in my heart have hid, That I of-fend not thee,

Ten: Thy word I in my heart have hid, That I of-fend not thee,

Bass:

O Lord thou ex-er bless-ed art, Thy sta-tutes teach thou me.

O Lord thou ex-er bless-ed art, Thy sta-tutes teach thou me.

DOXOLOGY.

87

VII.

Rev'd Dr Young.

Treble: Praise ye the Lord, Hal-le-lu-iah, Bless ye the Lord, Hal-le-lu-iah,

2^d Treble: or Co: Ten: *P. F. P. F.*

Ten: Praise ye the Lord, Hal-le-lu-iah, Bless ye the Lord, Hal-le-lu-iah,

Bass: *P. F. P. F.*

Adagio
Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise ye the Lord.

P. Cres: F

Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, Praise ye the Lord.

Adagio.
P. Cres: F

MORNINGTON.

S. M.

Lord Mornington.

Treb: To thee I lift my soul: O Lord I trust in thee:

2^d Treb:
or
Co: Ten: To thee I lift my soul: O Lord I trust in thee:

Ten: To thee I lift my soul: O Lord I trust in thee:

Bass: To thee I lift my soul: O Lord I trust in thee:

My God, let me not be a-sham'd, Nor foes tri-umph o'er me.

My God, let me not be a-sham'd, Nor foes tri-umph o'er me.

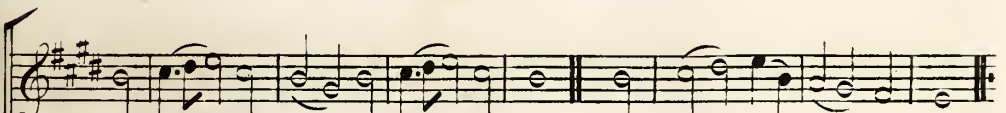
Treble:  Let all the earth un-to the Lord, Send forth a joy-ful noise;

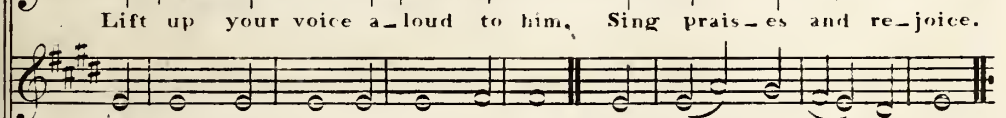
2^d Treble:
or
Cot: Ten:  Let all the earth un-to the Lord, Send forth a joy-ful noise;

Ten:  Let all the earth un-to the Lord, Send forth a joy-ful noise;

Bass:  Let all the earth un-to the Lord, Send forth a joy-ful noise;



 Lift up your voice a-loud to him, Sing prais-es and re-joice.

 Lift up your voice a-loud to him, Sing prais-es and re-joice.

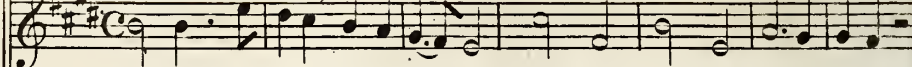
 Lift up your voice a-loud to him, Sing prais-es and re-joice.

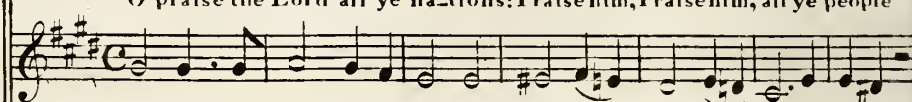
 Lift up your voice a-loud to him, Sing prais-es and re-joice.

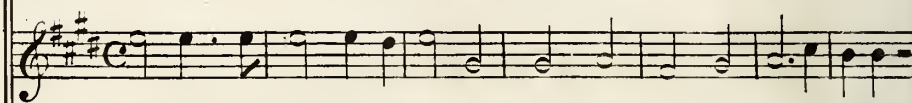


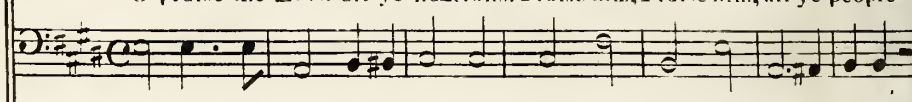
*
DOXOLOGY.
VIII.

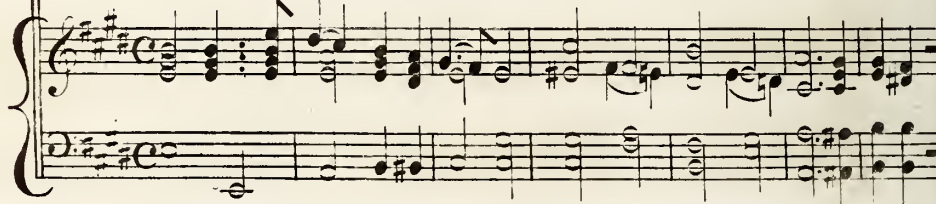
R. A. Smith.

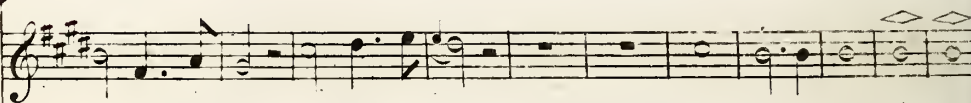
Treb:  O praise the Lord all ye na-tions: Praise him, Praise him, all ye people

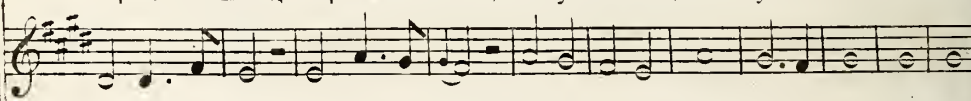
2d Treb:
or
Co: Ten: 

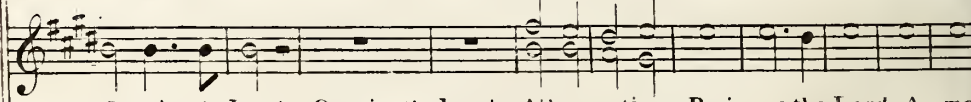
Ten:  O praise the Lord all ye na-tions: Praise him, Praise him, all ye people

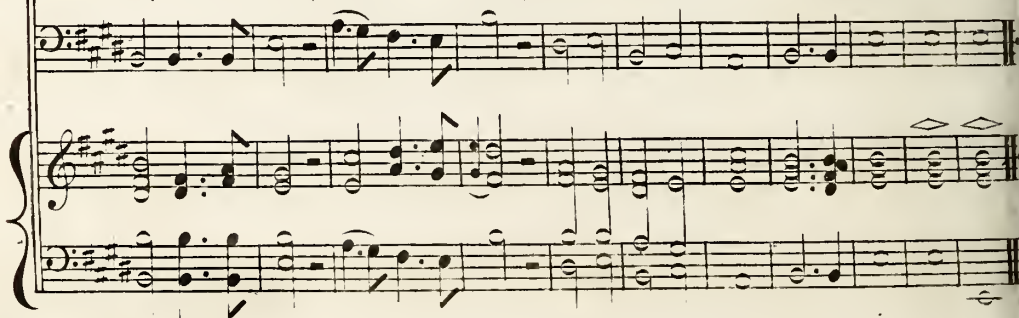
Bass: 



 O praise the Lord, O praise the Lord, All ye nations, Praise ye the Lord A-men.

 O praise the Lord, O praise the Lord, All ye nations, Praise ye the Lord A-men.

 O praise the Lord, O praise the Lord, All ye nations, Praise ye the Lord A-men.



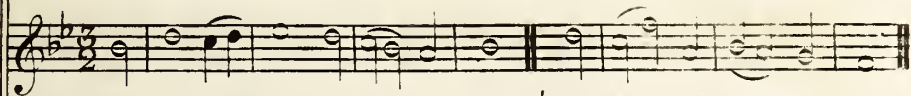
ST GREGORY.

91

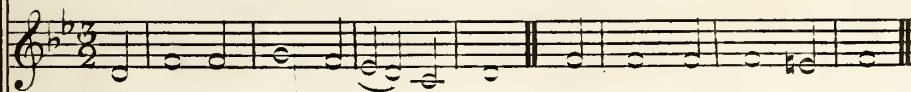
C. M.

Dr Wainwright.

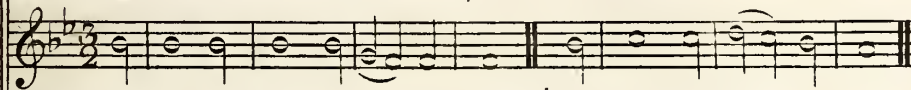
Treb:



Sing to the Lord in joy-ful strains! Let earth his praise re-sound,

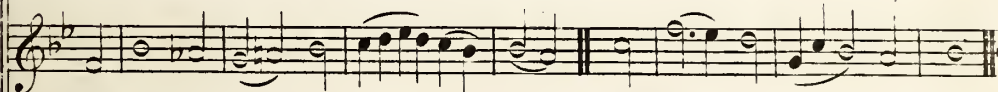
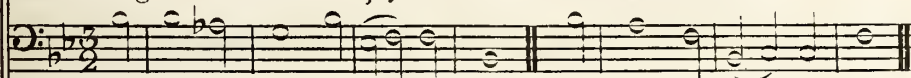
2^d Treb:
or
Co: Ten:

Ten:

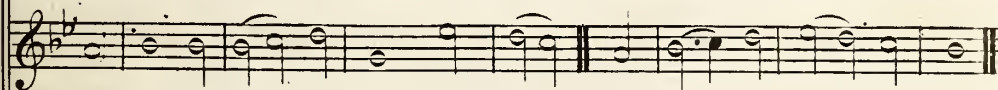


Sing to the Lord in joy-ful strains! Let earth his praise re-sound,

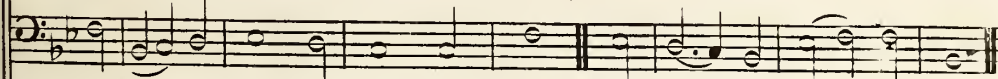
Bass.



Ye who up-on the o--cean dwell, And fill the isles a-round.



Ye who up-on the o--cean dwell, And fill the isles a-round.



Treb: Holy, Holy, Holy, Lord of Hosts. The whole earth is full of thy glory: Holy, Holy.

2d Treb: or Co: Ten: *P.* *Cres:* *F.* *P.*

Ten: Holy, Holy, Holy, Lord of Hosts. The whole earth is full of thy glory Holy, Holy

Bass.

Holy, Lord of Hosts, The whole earth is full of thy glory. Holy, Holy, Lord of Hosts.

F. *P. Adagio.*

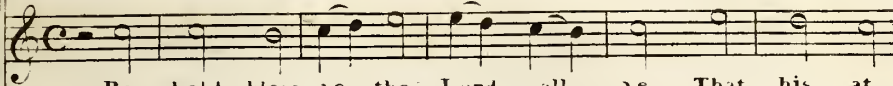
Holy, Lord of Hosts, The whole earth is full of thy glory. Holy, Holy, Lord of Hosts.

*
KELBURN.

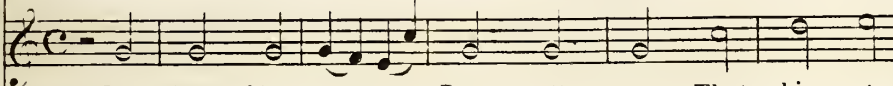
95

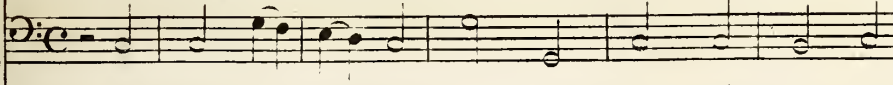
C. M.


R. A. Smith.

Treb: 
Be - hold bless ye the Lord, all ye That his at -
Your hands with - in Gods ho - ly place Lift up and

2^d Treb:
or
Co: Ten:

Ten: 
Be - hold bless ye the Lord, all ye That his at -
Your hands with - in Gods ho - ly place Lift up and

Bass: 



P.  (cres:
tend - ants are, Ev'n you that in Gods tem - ple be, Ev'n
praise his name: From Si - on hill the Lord thee bless, From

P.  (cres:
tend - ants are, Ev'n you that in Gods tem - ple be, Ev'n
praise his name: From Si - on hill the Lord thee bless, From

P. 



Volti.

you that in God's tem-ple be And praise him night-ly there.
Si-on hill the Lord thee bless That heav'n and earth did frame.

you that in God's tem-ple be And praise him night-ly there.
Si-on hill the Lord thee bless That heav'n and earth did frame.

*
DOXOLOGY.

IX.

R. A. Smith.

Treb:

2^d Treb:

or
Cot Ten:

Ten:

Bass:

Bless-ed be the Lord, the Lord God of Is-ra-el, From ev-er-

last-ing, to ev-er-last-ing, And let all the peo-ple say
 let all the peo-ple say
 last-ing, to ev-er-last-ing, And let all the peo-ple say
 let all the peo-ple say

A - men, A - men, Let the peo-ple say A-men
 A - men, A - men - -
 A - men, A - men - - - Let the peo-ple say A-men
 A - men, A - men - - -

A-men, A-men, Let the peo-ple say A-men, Amen

A-men

A-men, A-men, Let the peo-ple say A-men, A-men - -

A-men

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The lyrics are: "A-men, A-men, Let the peo-ple say A-men, Amen". The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts have various ornaments and phrasing marks.

Ad Lib:

praise ye the Lord praise ye the Lord, A - men.

praise ye the Lord praise ye the Lord, A - men.

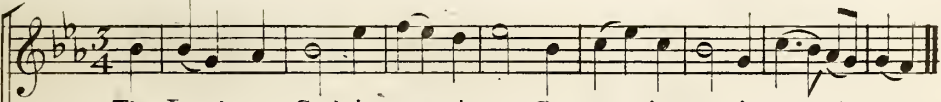
The second system of the musical score consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "praise ye the Lord praise ye the Lord, A - men." The music is in the same key and time signature as the first system. The vocal parts have various ornaments and phrasing marks. The piano accompaniment features a steady rhythmic pattern.

CANAAN.

97

L. M.

Russian Air.

Treb:  The Lord our God is gra-ci-ous, Com-pas-sion-ate is he al-so;


2d Treb:  The Lord our God is gra-ci-ous, Com-pas-sion-ate is he al-so;

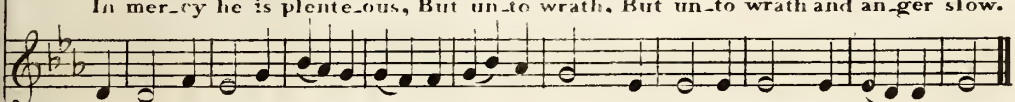
or Ten:  The Lord our God is gra-ci-ous, Com-pas-sion-ate is he al-so;


Ten:  The Lord our God is gra-ci-ous, Com-pas-sion-ate is he al-so;

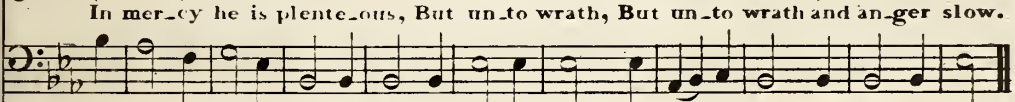
Bass:  The Lord our God is gra-ci-ous, Com-pas-sion-ate is he al-so;

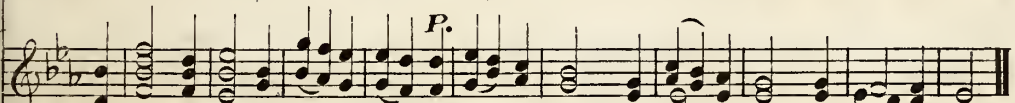


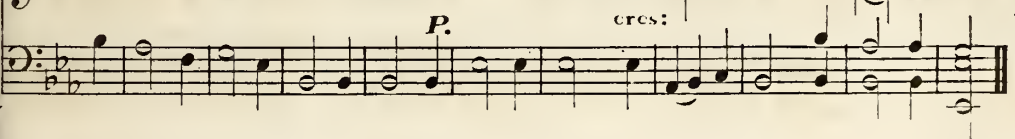
 *P.* In mer-cy he is plente-ous, But un-to wrath, But un-to wrath and an-ger slow.

 *P.* In mer-cy he is plente-ous, But un-to wrath, But un-to wrath and an-ger slow.

 *P.* In mer-cy he is plente-ous, But un-to wrath, But un-to wrath and an-ger slow.

 *P.* In mer-cy he is plente-ous, But un-to wrath, But un-to wrath and an-ger slow.

 *P.* In mer-cy he is plente-ous, But un-to wrath, But un-to wrath and an-ger slow.


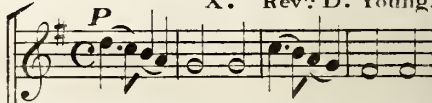


Treb:  What man is he that fears The Lord, and doth him serve? Him shall he teach the

2^d Treb:
or
Co: Ten:  What man is he that fears The Lord, and doth him serve? Him shall he teach the

Ten:  What man is he that fears The Lord, and doth him serve? Him shall he teach the

Bass:  What man is he that fears The Lord, and doth him serve? Him shall he teach the


*
DOXOLOGY.X. Rev^d D^r Young.
 way that he Shall choose and still ob_serve.  *P* Hal_le-lu_iah, Hal_le-lu_iah,

 *P*

F

Prais-es to Je-ho-vah sing, Hal-le-lu-iah, Hal-le-lu-iah, High-est

Prais-es to Je-ho-vah sing, Hal-le-lu-iah, Hal-le-lu-iah, High-est

F

P

hon-ours to him bring. Hal-le-lu-iah, Hal-le-lu-iah, Tell his deeds and

hon-ours to him bring. Hal-le-lu-iah, Hal-le-lu-iah, Tell his deeds and

P

spread his fame. Hal-le-lu-iah, Hal-le-lu-iah, Thank and praise his ho-ly name.

spread his fame. Hal-le-lu-iah, Hal-le-lu-iah, Thank and praise his ho-ly name.

MOUNT ZION.

L. M.

Haydn.

Treb: The spacious fir-ma-ment on high, With all the blue e-the-real sky.

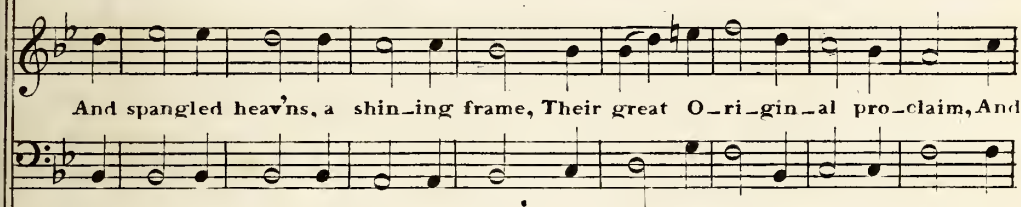
2^d Treb:
or
Co: Ten: The spacious fir-ma-ment on high, With all the blue e-the-real sky.

Ten: The spacious fir-ma-ment on high, With all the blue e-the-real sky.

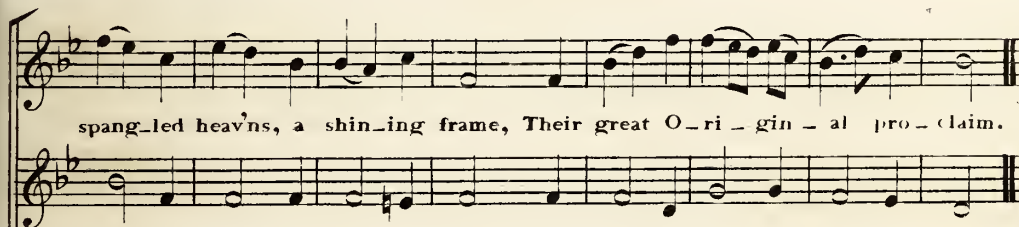
Bass.



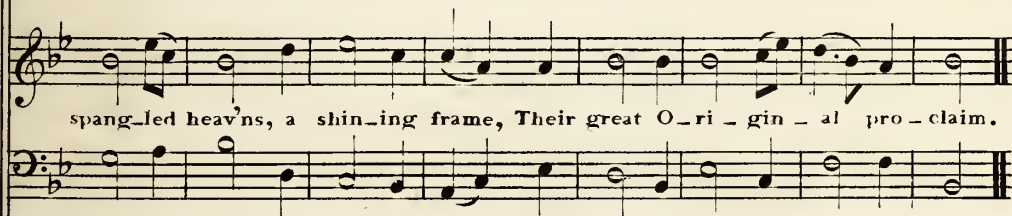
And spangled heav'ns, a shin-ing frame, Their great O-ri-gin-al pro-claim, And



And spangled heav'ns, a shin-ing frame, Their great O-ri-gin-al pro-claim, And

spang-led heav'ns, a shin-ing frame, Their great O-ri - gin - al pro - claim.

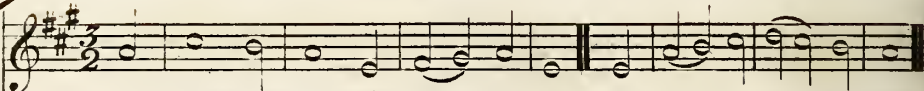



spang-led heav'ns, a shin-ing frame, Their great O-ri - gin - al pro - claim.

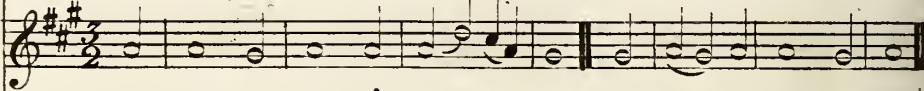



ST. THOMAS'.


C. M.

Treb:  How glo-rious Si-on's courts ap-pear, The ci-ty of our God!

2^d Treb:
or
Co: Ten:  How glo-rious Si-on's courts ap-pear, The ci-ty of our God!

Ten:  How glo-rious Si-on's courts ap-pear, The ci-ty of our God!

Bass:  How glo-rious Si-on's courts ap-pear, The ci-ty of our God!



 His throne he hath e-stab-lish'd here, Here fix'd his lov'd a-bode.

 His throne he hath e-stab-lish'd here, Here fix'd his lov'd a-bode.

 His throne he hath e-stab-lish'd here, Here fix'd his lov'd a-bode.



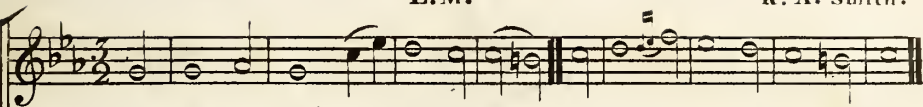
*
CONTRITION.

103

L.M.

R. A. Smith.

Treb:

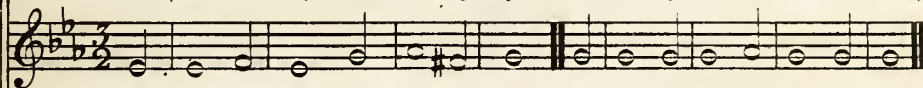


Lord, hear my pray'r, and let my cry Have speedy ac-cess un-to thee;

2d Treb:

or

Co: Ten:

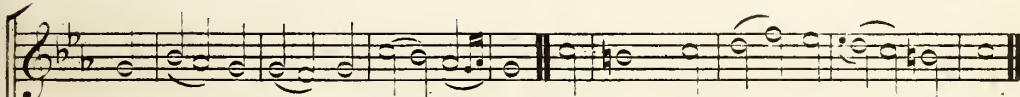
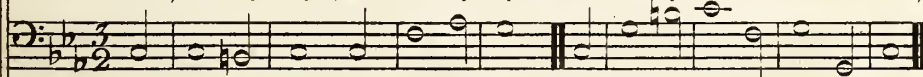


Ten:

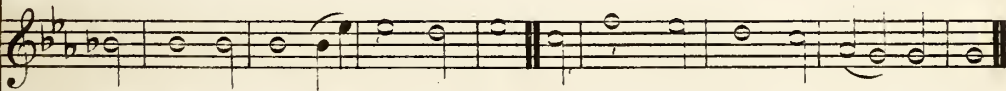
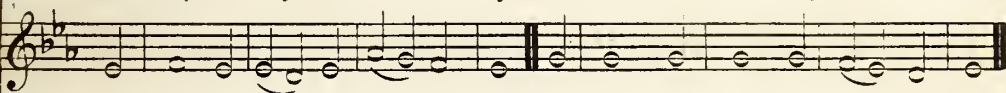


Lord, hear my pray'r, and let my cry Have speedy ac-cess un-to thee;

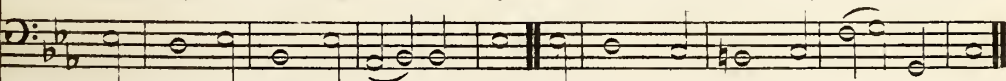
Bass.



In day of my ca-la-mi-ty O hide not thou thy face from me.



In day of my ca-la-mi-ty O hide not thou thy face from me.



*
ST. COLUMBA.
P. M.

The Music in the Ancient style,
by R.A. Smith.

Trch:  Oh, hear my pray--er, Lord, And un--to my de--sire

2^d Trch:
or
Co: Ten:  Oh, hear my pray--er, Lord, And un--to my de--sire

Ten:  Oh, hear my pray--er, Lord, And un--to my de--sire

Bass:  Oh, hear my pray--er, Lord, And un--to my de--sire



 To bow thine ear ac--cord, I hum--bly thee re--quire;

 To bow thine ear ac--cord, I hum--bly thee re--quire;

 To bow thine ear ac--cord, I hum--bly thee re--quire;



And, in thy faith--ful--ness, Un--to me an--swer make,

And, in thy faith--ful--ness, Un--to me an--swer make,

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "And, in thy faith--ful--ness, Un--to me an--swer make,". The piano part features a simple harmonic accompaniment with chords and single notes.

And, in thy right--eous--ness, Up--on me pi--ty take.

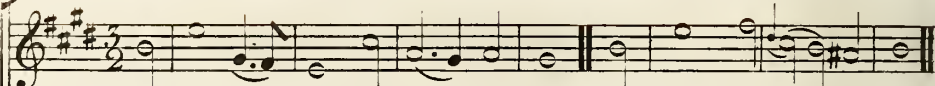
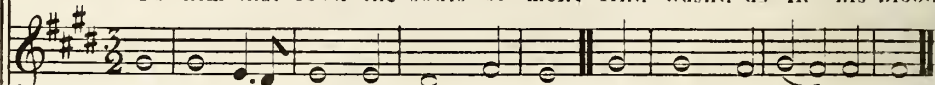
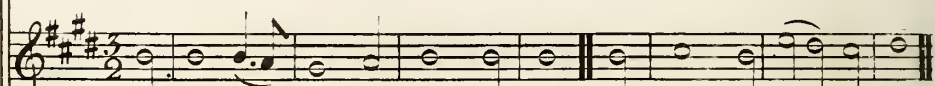
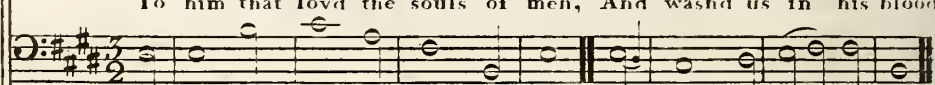


And, in thy right--eous--ness, Up--on me pi--ty take.

The second system of the musical score also consists of four staves, following the same layout as the first system. The key signature remains one sharp (F#), and the time signature is common time (C). The lyrics are: "And, in thy right--eous--ness, Up--on me pi--ty take." The piano accompaniment continues with a similar harmonic style.

MESSIAH.

C. M.

From Handel

Treb: 
 2^d Treb: 
 or
 Co: Ten: 
 Ten: 
 Bass: 
 

To him that lov'd the souls of men, And wash'd us in his blood,

To roy-al hon-ours rais'd our heads, And made us priests to God.

To roy-al hon-ours rais'd our head, And made us priests to God.

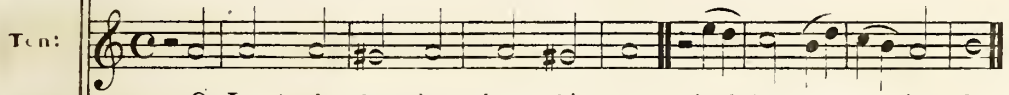
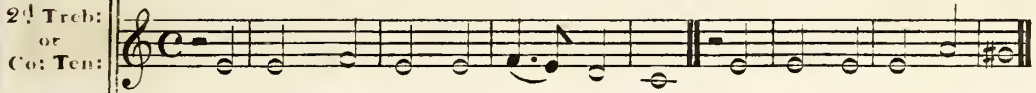
WALSAL.

107

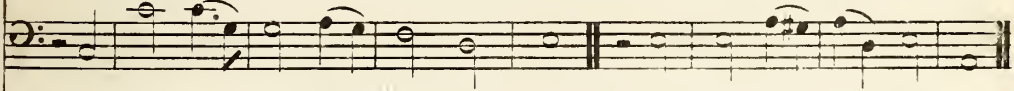
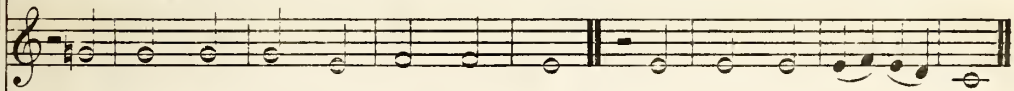
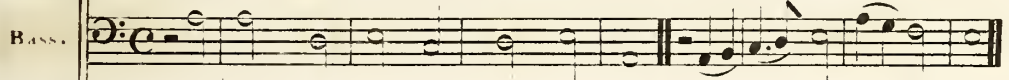
C. M.



O Lord, do thou bow down thine ear, And hear me gracious-ly;

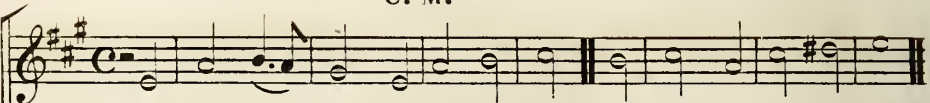


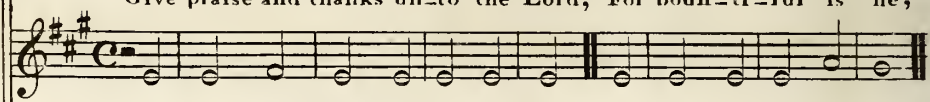
O Lord, do thou bow down thine ear, And hear me gracious-ly;

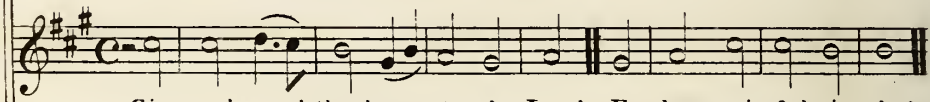


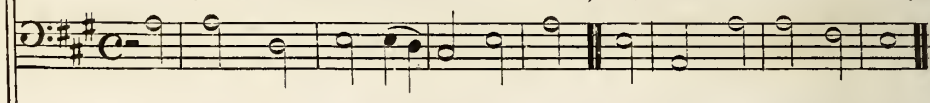
S! MAGNUS.


C. M.

Treb:  Give praise and thanks un-to the Lord, For boun-ti-ful is he;

2^d Treb:
or
Co: Ten:  Give praise and thanks un-to the Lord, For boun-ti-ful is he;

Ten:  Give praise and thanks un-to the Lord, For boun-ti-ful is he;

Bass: 



 His ten-der mer-cies doth en-dure Un-to e-ter-ni-ty.

 His ten-der mer-cies doth en-dure Un-to e-ter-ni-ty.

 His ten-der mer-cies doth en-dure Un-to e-ter-ni-ty.



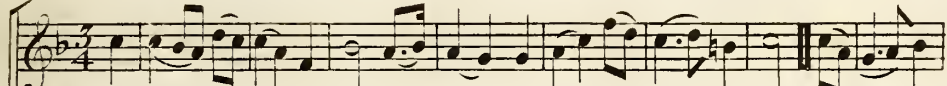


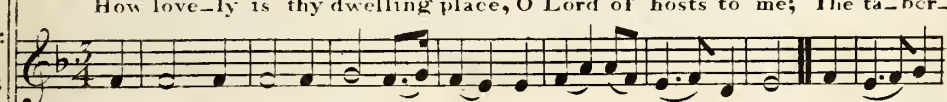
*
HAMILTON.


109

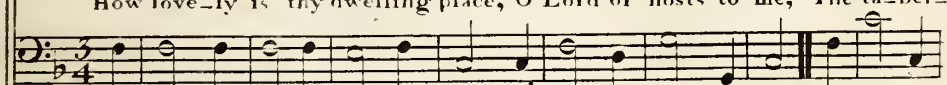
C. M.

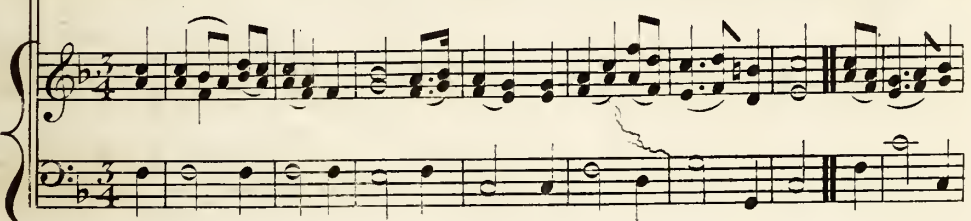
R. A. Smith.

Treb:  How love-ly is thy dwelling place, O Lord of hosts to me; The ta-ber-

2d Treb:
or
Co: Ten:  How love-ly is thy dwelling place, O Lord of hosts to me; The ta-ber-

Ten:  How love-ly is thy dwelling place, O Lord of hosts to me; The ta-ber-

Bass:  How love-ly is thy dwelling place, O Lord of hosts to me; The ta-ber-



 na-cles of thy grace, How pleasant Lord they be, How pleasant Lord they be.

 na-cles of thy grace, How pleasant Lord they be, How pleasant Lord they be.

 na-cles of thy grace, How pleasant Lord they be, How pleasant Lord they be.

 na-cles of thy grace, How pleasant Lord they be, How pleasant Lord they be.



ST. MADDOES.

C. M.

Venetian Air.


Treb:  Now bless-ed be the Lord our God, The God of Is-ra-

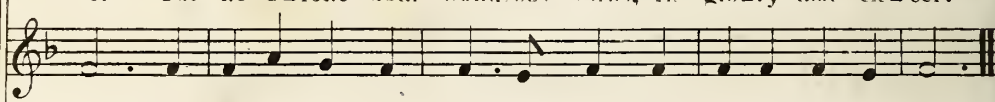
2^d Treb:
or
Co: Ten: 

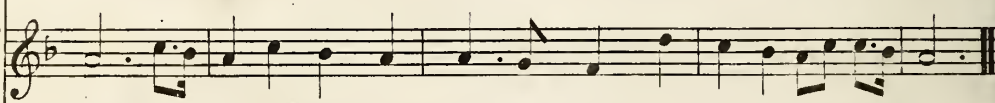
Ten:  Now bless-ed be the Lord our God, The God of Is-ra-

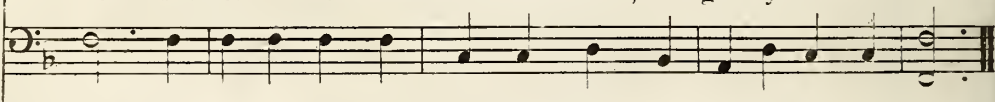
Bass: 




 cl For he a-lone doth wondrous works, In glo-ry that ex-cel.



 cl For he a-lone doth wondrous works, In glo-ry that ex-cel.





SANCTUS.

III

VI.

R. A. Smith.

Treb:  Ho_ly, Ho_ly, Ho_ly, Lord of Hosts, Heav'n and earth are full of thy

2d Treb:
or
Co: Ten:  Ho_ly, Ho_ly, Ho_ly, Lord of Hosts, Heav'n and earth are full of thy

Ten:  Ho_ly, Ho_ly, Ho_ly, Lord of Hosts, Heav'n and earth are full of thy

Bass.  Ho_ly, Ho_ly, Ho_ly, Lord of Hosts, Heav'n and earth are full of thy



 glory, Glory be to thee O Lord. Ho_ly, Ho_ly Lord of Hosts Heav'n and **F**

 glory, Glory be to thee O Lord. Ho_ly, Ho_ly Lord of Hosts Heav'n and

 glory, Glory be to thee O Lord. Ho_ly, Ho_ly Lord of Hosts Heav'n and

 glory, Glory be to thee O Lord. Ho_ly, Ho_ly Lord of Hosts Heav'n and



earth are full of thy glo-ry Glo-ry be to thee O Lord. *F* Glo-ry, Glo-ry,

earth are full of thy glo-ry Glo-ry be to thee O Lord. *F* Glo-ry, Glo-ry,

Glo-ry be to thee O Lord most high. *P* Ho-ly, Ho-ly, Ho-ly Lord of hosts. *dim:*

Glo-ry be to thee O Lord most high. *P* Ho-ly, Ho-ly, Ho-ly Lord of hosts. *dim:*

